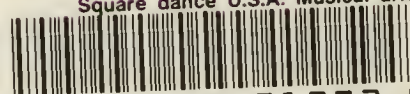


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SQUARE DANCE U.S.A.

~~ROOM 10~~ ~~ROOM 10~~



Thirty-second annual square dance festival. Dallas, Texas, April 8-10, 1954.

SQUARE DANCE U.S.A.

MUSICAL ARRANGEMENTS

By

JESSIE B. FLOOD

Accompanist, Department of Physical Education

University of Nebraska

HISTORICAL BACKGROUND

and

DESCRIPTIVE MATERIAL

By

CORNELIA F. PUTNEY

Historian of Nebraska Folk and Square Dance Association

1955

Line drawings by Louise La Master

Music drawings by Harold M. Johnson

WM. C. BROWN COMPANY

Publishers

DUBUQUE, IOWA

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Jessie B. Flood
and
Cornelia F. Putney

Introduction

In revising our small book, "Square Dance Revival in Lincoln," it is our intention to look beyond the horizon of our own area, add additional (new) material to the book, and so enrich the dancing of us all.

We hope these additions will help dancers and callers, and especially those who as professionals or as volunteers are eager to bring this American folk activity to a permanent place in the social pattern of their respective communities and schools.

It seems to us that now, about fifteen years after the Revival began to gather strength, is a crucial and important period. Many of those who were leaders at the beginning of the movement have been replaced by younger and more vigorous dancers and callers. This is fine and is as it should be. Many improved techniques and trends have flowered. Some dances became popular, then were abandoned. Others are here to stay as part of our permanent repertory.

Councils and Federations have been organized in many areas and states. Associations of leaders and callers have helped to build good will and have brought about a great sharing of methods and materials. Festivals and Jamborees are everywhere, available to dancers in communities the nation over instead of just in the large cities.

In our acknowledgments we have included those books and publications which have been helpful to us and which we feel would be a definite addition to the book shelf of all leaders and callers. In our opinion, no one book has all of the good calls and directions. The use of several as source material brings best results.

In this new edition we want to stress again the importance of using the just-right tune for each call. With that in mind, we have placed some calls adjacent to the music which seem best for that dance. Good and joyful dancing to you all!

Lincoln, Nebraska
September 1, 1954

Cornelia F. Putney
Jessie B. Flood



Acknowledgments

Many people have contributed to this publication and we feel it is as much their book as our own -- more so, in fact.

Lloyd Collier, a young Geography student at the University of Nebraska, has made square dancing his main extra-curricular activity with his calling and teaching in Lincoln.

Ed Durlacher, New York City, is one of the early callers and recorders of Square Dance and is now busy moving about helping and calling for groups throughout the country.

Art Erwin from Detroit, has given us something very special in his article on square dancing in Michigan. It was there that one center of activity started the Revival rolling across the country.

Les Gotcher, his wife Winnie, and daughter, Celeste, call California home, but are modern troubadores in square dancing, carry the word all over these United States to many groups, large and small. Not just once -- but returning each year - to continue his teaching, especially of the "Breaks". Les also publishes "Square N Round", whose mission is to spread good-will, world-wide, through dancing.

James C. Lewis is Director of City Recreation in Lincoln, Nebraska, The material for the chapter on Formations and Basic calls was originally from his office.

Bob Osgood, Los Angeles, is editor of "Sets in Order" and much in demand as caller and Master of Ceremonies for Festivals on the West Coast and throughout the Middlewest.

Dr. Louise Pound is Professor of English, Emeritus at the University of Nebraska and is a Member of the Executive Council, National Folk Festival. Her article, "The Square Dance Comes To Its Own", helps us to understand not only the origins, but the importance of our Revival in the folk history of our country and region.

Ralph B. Tefferteller and his wife, Ruth, are social workers at the Henry Street Settlement House, New York City. But his early life was spent in the South and he knows about the dances of that country. And what a voice for calling! He could be heard without aid of microphone in the large University of Nebraska coliseum when he was stationed in Lincoln during the war years.

Merna Flood Wright, has patiently typed and retyped the manuscript for final copy, just as we wanted it.

Also we acknowledge help from the following authors and publishers of books on Square and Round Dancing. Most of our dancers have never seen these books, but callers and directors have taught dances from them; others have picked them up and added their own little patter or twists and turns. We have checked the square dances included here and find that they occur with variations in a number of books listed. In most cases the source is different for each book.

Southern Appalachian Calls and Figures-----Lunsford and Stephens

The Stephen's Press, Asheville, N. C.

Smoky Mountain Square Dances-----Hendrix

Edwards Brothers, Inc., Ann Arbor, Michigan

Good Morning-----Mr. & Mrs. Henry Ford

Published at Dearborn, Michigan

The Round Dance Book-----	Dr. Lloyd Shaw
Cowboy Dances-----	Dr. Lloyd Shaw
	The Caxton Printers, Caldwell, Idaho
Nebraska Folklore-----	Pamphlets 22 and 24, Federal Writers' Project prepared in co-operation with the State Superintendent's Office.
The Square Dance-----	Chicago Park District Burnham Park, Chicago. Compiled by workers in Writers' Program - W P A in State of Illinois
Honor Your Partner-----	Ed Durlacher
	Published by Devin-Adair Company, New York City
Contras Are Fun-----	Al Brundage, Stepney, Conn. and Rueben Merchant, Nassau, New York
Square Dance Hand Book-----	Raymond Smith
Square Dances and Mixer-----	Raymond Smith, published by the author, Dallas, Texas
Here's To Square Dancing-----	Trauk Grundeen
	Published by "Sets in Order", Los Angeles, California
Of the many periodicals which have appeared in the square-dance field of late the following have been helpful to us:	
New England Caller-----	Charlie Baldwin, Editor Quincy, Massachusetts
Sets in Order-----	Bob Osgood, Editor Los Angeles, California
Square'N Round-----	Les Gotcher, Editor Long Beach, California
American Squares-----	Rickey Holden San Antonio, Texas

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Part I

Square Dance Comes to Its Own

Early Dancing and Today's Trends

The Accompanist

The Square Dance Comes to Its Own

Louise Pound

There has always been dancing. It is probably the earliest and most spontaneous mode of rhythmic movement. Many think it preceded the emergence of language, or at least much development of language. From the gambols and leaps of primitive people came the first dance steps. Eventually these fell into the formal traditional moulds of tribal custom. Early group dances were serious and instinctive and of other than merely social purpose. They celebrated some important occasion such as events in tribal history or the placation of a deity or were magic rites to bring rain for a harvest. In the later development of society ritualized ceremonial dances or dance processions were associated with religious custom. Ancient Greece, for instance, had group dances for social and religious purposes. In mediæval times France was the arbiter for the dancing of aristocrats, with slow and stately movements, while country people had lively jumping dances. The minuet, long popular over Europe, came from France in the middle of the seventeenth century, followed by the quadrille, another square dance.

Solo Dancing, no doubt a primitive form, is still with us, witness the jig or clog dance, the flat foot, the shuffle. In polite dancing, the waltz which originated in eighteenth-century France was the first dance to bring two persons of the opposite sex dancing together. It aroused a storm of protest when it first reached England early in the nineteenth century but society people adopted it and it soon became lastingly popular. It brought, indeed, a revolution in dancing. It was followed by the schottische and the polka, these also for pairs. The formal lancers, a square dance, was another that came from France, reaching England, like the waltz, in the first half of the nineteenth century. The Virginia reel was an Old World importation too, long popular in America, while the barn dance was an indigenous American institution. A hasty inventory of American dances in the past decades shows many shifts of vogue. The two-step had rather transitory popularity. Ragtime and jazz introduced a new set of spirited rhythms, the cake walk and other queer walking steps, the turkey trot, bunny hug, grizzly bear etc. In the period of the First World War appeared the Hesitation waltz, the tango (Argentine), maxixe (Brazilian), the Castle Walk, the rumba and the Conga (Cuban), the fox trot, the rather short-lived one step. Next came the Charleston and the Black Bottom. With swing appeared jitterbug dancing, the Big Apple, Susie Q, to rival politer dancing. The Lambeth Walk was heard from for a time.

Now, in our day, square dancing has come to its own, alongside and often supplanting dancing of other types; and no wonder it has swept the country. It is exhilarating and spontaneous. It involves social companionship and affords excellent exercise, bringing many muscles into play. Because of this it has come to have vogue in departments of physical education. It is adaptable and may be held in many places: there may be one group of square dancers or any number of groups dancing simultaneously on a large floor. Square dancing has, indeed, so many advantages that the present enthusiasm for it is far from surprising. Certainly it is not monotonous. Not only are the dance steps varied, involving both pairs and groups, but the dancing is performed to well-tried-out, well-liked, and spirited tunes, and to contagious dance calls. As the action is carried on couples go hand in hand, promenade often fall into walking step, sometimes with a tap of the foot. There may be



weaving back and forth, advancing, retreating, bowing movements, a circle of four or eight, all in rhythm with lively music. The dancing is speeded up and joyous. Only rarely if ever, is it over-frolicsome or boisterous, though it may be noisy. Contributing to its popularity, are not only the music and the vigorous dance calls, but the bright costumes worn. These may be more or less "Western" for the men and long full skirts are worn by the women. All in all, the square dance is a tonic institution, an occasion of sociability involving the virtues of many types of dancing as well as fine physical recreation.

Early Dancing on the Prairie and Today's Trends

Cornelia F. Putney

"Ladies bow and gents bow under
Hug 'em tight and swing like thunder."
"Balance to your places all
And everybody swing".

"Now all join hand and circle to the left".
"Balance to your partners all
And swing that gal across the hall".

These and similar calls were once part of the popular form of entertainment on the Prairie -- the old-time dance. These dances, in vogue during the 1870's, 80's and 90's, followed conventional patterns. The dancers were guided through the steps by appropriate calls. It was at the direction of the voice of the caller, accompanied by lively music, that partners and couples swung, turned and bowed in unison.

Transportation in those days, limited as it was to buggies, two-wheeled carts and democrat wagons, permitted trips of no great distance. The dirt roads, often no better than trails, sometimes hardly passable in rainy weather, further narrowed the social horizon. The pioneers, thus confined to infrequent contacts with the outer world as represented by the larger cities, created a social life peculiarly their own. Church sociables, Sunday visiting, and dances came to be their only forms of organized recreation and entertainment.

Towns were few and far between but the settlers had the natural urge to get together in groups. This longing was intensified by their isolation. So the practice arose of using first one and then another prairie soddy, and in some sections the pioneers met in barns or machine sheds. Often the "guests" would gather without prearrangement, owing to lack of communication facilities, and prepare to "water down" the dirt floor for the dance. At other times, when more elaborate preparations were made, rough wooden boards would be laid on the ground in the open or a crudely built barn would be used, from which the horses and cows had been removed. The caller and fiddler (often the same man) would begin, positions taken and the dance would be on.

If you can visualize the kitchens and barns and small town halls which were used for dancing in those long ago days -- you must realize that the caller's voice had to have volume; indeed this sometimes was as important as his sense of rhythm and timing. Oftentimes the lingo he used had meaning to the dancers but very little for anyone else. However, good callers, then as now, had a happy combination of voice and rhythm.

The biggest change in present day techniques as compared to the dancing and calling of our grandparents day, is the use of the microphone and public address system. These are taken for granted today and have added immeasurably to the pleasure and comfort of dancers and callers alike. In using the microphone the caller must control and moderate his voice and speak distinctly.

But what a contrast between a modern caller with an orchestra and hundreds of dancers on the floor, compared with the small groups, dancing by lantern light in a hayloft or kitchen and only a single caller-fiddler for a leader!

As we see it there are several trends which at this time must be watched if we are to prevent a recession of interest in American folk and square dancing. Alert leaders and callers need to be aware of these things.

The threat presented by the ever increasing number of new squares and rounds which are flooding the market in the form of mimeographed material, publications, books and

records is a real one. It is truly impossible for any group, even a fast-dancing, proficient one, to assimilate all of these. We hasten to add, at this point, that the introduction of the newer patterns and singing calls which are directional and need little formal teaching is fine. The "breaks" provide infinite variety, keep the members of the set active throughout the dance and are a great improvement, in adding interest and excitement to the older traditional formations. Nevertheless, our callers, leaders and program chairmen must exercise great discrimination and good judgment in the selection of the new dances to be taught and included in programs and Festivals each year.

The second trend is the thing which has been called "expertism" by some of our far-seeing and discerning leaders. Somehow the desire to dance more and more and attain perfection in the execution of the various figures and patterns seems to become an obsession of some dancers and groups. Many of us love this activity and would like to see it perpetuated indefinitely, but average dancers must participate in it only as a social outlet and cannot become proficient in a professional sense. Time and again we have seen dancers drop out of groups because the pace was too fast and the demands for learning new patterns too pressing. Soon the fun disappeared under this pressure and somehow it seemed not worth the effort. New material we need, to be sure, but introduced with care and a feeling for the character and abilities of the group.

A third trend is toward the use of recorded music as against live music, such as an orchestra or a pianist and fiddler. This would seem to us both good and bad. Surely, for small groups in teaching and practice, records are easy to use and less expensive. But for groups meeting in large halls and for Festivals and Jamborees there is no substitute for a good, experienced, versatile orchestra, whose leader understands this type of music, can introduce variations, and is able to adjust the key of the music to the voice of the caller.

One trend we will mention is about dress and costume. Styles in square dance costumes are moving in the direction of more simplicity. They are not less attractive and gay for this trend. The so-called squaw dress has become popular recently. It has a full three-tiered skirt, not too long and a simple almost tailored blouse often with rick-rack trim and appliqued design about the shoulders. All dresses regardless of style are definitely shorter, ranging from ballerina to shorter lengths.

Our last comment is one concerning the professional or name caller and his place in the total picture of square dancing, the country over. He has helped scores of groups and thousands of dancers to more fun and joyful dancing and we need him. The appearance of an outstanding, colorful caller, who understands group recreation and likes people is a great addition to a Festival. However, we believe that the interest of so many men and women in learning to call has been an important factor in the growth and development of the "Revival". In our community those clubs who persistently encourage some of their members to learn calls and practice at the regular group parties are the clubs which continue to develop and hold their membership. For some dancers, the opportunity to call a couple of squares adds just a little dash of something extra special to the evening's fun.

The Folk or Square Dance Accompanist

Jessie B. Flood

A pianist well grounded in fundamentals, with a flair for dance music is desired. It is vital that the accompanist be able to keep a perfectly even tempo, but should be able to alter it to fit different situations as; for instruction classes, to begin slowly, and gradually increase the speed until it reaches the normal rate; or be able to let the class start, without piano, and come in on the correct beat, at the same tempo.

The nature of folk dance music lends itself to monotony; therefore, the accompanist should be able to vary the music, by changing range, adding notes to the right hand, putting the melody in the base. Many callers feel better, if a tune is played in a key suiting their voice so, if it is played in "D" the first couple perform in "D", second couple "G", third couple in "D", fourth couple in "A" etc., which makes variety. Stop time, used occasionally, is very good and real fun. A beginner had best stick to simpler things, but an experienced player can use ingenuity. During a teaching period, extra heavy accents, used on a change of step unit is helpful. The volume is changed, according to the vigor of the steps. Sometimes, grace notes added, for hops in a polka step, will change the rhythm and help a beginner.

The musician should be able to memorize easily. Also it is a help if the player can dance, for then, he injects into the playing the un-explainable rhythmic impulse that makes dancers want to dance. And a steadily accented beat, together with controlled pedal is necessary, with a flowing melody.

The fullest co-operation must be felt at all times between the caller and musician, and new material should be gone over together before a teaching period. Each caller has his own ideas as to accompaniment, key and tempo. The musician should always remember that music is background, for the more important part, of caller or instructor. The music should compliment the activity and not dominate it. By giving co-operation, interest and a certain amount of hard work, any musician could become a good square dance accompanist. Square dance music should have its own interpretation, the same as any other composition.

Many musicians shy away from square dance music, because it takes endurance on any instrument, owing to the necessity of speed and the length of calls.

In many of the old traditional dances, the music should still be played with no deviation. The musician should be able to transpose simple things, as any singing call must be placed in a key to suit the caller's voice. If possible, use four bar introduction before the caller starts to set the rhythm of the dance; this enables the caller to start the body of the square with a beginning strain. Watch the first couple, listen to the caller, adjust the music to the tempo of both caller and dancers. Get the rhythm set for the dance and keep it steady throughout. It relieves the monotony if the key is frequently changed and bass notes should be heavily accented.

Part II

Some Things a Square Dance Caller Should Know

Folk and Square Dance Formations and Basic Calls

Organization and Program Planning

Some Things a Square Dance Caller Should Know

Lloyd Collier

It would seem inconceivable that a person could or should call square dances without knowing how to square dance himself. The terminology, the sequence of movements, and how the figure should look may be learned by mere rote from a square dance book, but these elements have no particular meaning or significance unless the caller himself knows something of the basics of square dancing. One square dance caller, a recognized national leader, has said that a person should have danced regularly for two years before attempting to call dances. It seems that this is a minimum time for the person who intends to call for the general public.

In certain cases it might be feasible to start calling for some groups with less dance experience than that, particularly a person working with classes as part of a school curriculum, but even then the dance experience gained by the students will be shallow and weak unless the person instructing and calling is thoroughly familiar with the fundamentals of dancing. Perhaps this is most important in the matter of interpreting written square dance calls. It is extremely difficult to accurately interpret the meaning of some written square dance calls without being familiar with square dancing. It is not necessary that the person have actually danced the particular figure, but through his own square dance experience, he can often deduce the meaning of the call or movement.

Furthermore, the caller should be thoroughly familiar with the make-up of calls and dances. He should know which part of the dance comprises the introduction, the main figure (that part that gives the dance its name), the breaks or fill-ins, and the ending. He should know how these parts are blended together to produce a pleasing pattern that is recognized as a complete square dance. He should know which part, or parts, of the dance should be emphasized. It is generally agreed that the main body or figure of the dance is the most important part and that the other parts, especially the breaks or fill-ins, are mere trimmings to add variety to the main figure, but it is seldom that this fact is pointed out in a square dance book.

Every caller is expected to make explanation of the figures to the dancers many times during the course of his work. Therefore, it would seem advisable that the caller-teacher know a great deal of the English language and particularly have a good vocabulary. At no time should the caller-teacher use words that are likely to be unfamiliar to the dancers; instead, he must use the simplest terminology possible. A caller should also familiarize himself with the rudiments of music. A dance call that is not fitted to the physical make-up, or phrase, of the music is not satisfying to the dancer. Also the caller who does not recognize the pitch or key of the music and adjust his voice accordingly cannot give satisfaction.

Finally, the caller who expects to continue working with people must learn a few fundamentals of showmanship and he should stand on a raised platform or stage. He must learn how to be calm and relaxed at a microphone. These things will come through experience. If he has self-confidence, a pleasant manner and a genuine love of what he is doing -- that is, working with people - he will be successful.

Folk and Square Dancing Formations and Basic Calls

"Allemande Left" Gentleman turns (all men left) to his corner Lady; they join left hands, walk around each other, and return to their original positions, facing their partners. This is usually followed by a grand right and left.

"Balance Partner" Couples give right hand to each other and pull away in a suspended balance. There are other versions.

"Basic Square-Dance Step" A fast walk or shuffle - usually on balls of feet. No skipping, please.

"Calls" are directed at the men unless otherwise stated.

"Closed Position" is the conventional position for ball room dancing.

"Corners" are the ladies on the gentlemen's left and are the gentleman on the ladies' right.

"Cross Over" Opposite couples walk directly across, ladies on the inside; then each turns in place, so that the lady is on the left. Repeat to original place.

Docey-do - Two couples in circle

"Four hands up and here we go - 'round and 'round and a docey-doe". Four move around to the left. Two ladies pass left shoulders to each other - go around and give partners left hands. Each gentleman passes his lady around him and she gives opposite gentleman her right hand - passes around him - then returns to give partner left hand. He then turns her about with his arm around her waist.

This was about the only so-called "break" which was used in the traditional squares. In a whole group of dances, the docey-do is used as a chorus.

"Dos-a-dos" means back to back. Face person with whom you are to dos-a-dos; walk forward and pass right shoulder to right shoulder; without turning around and still facing the same direction, cross back to back; walking backward pass left shoulder to left shoulder, and return to place.

"Fall Back" means to take four steps backward.

"First Couple" in a set is usually the couple with backs to the music. Any couple may be designated as first couple by the caller.

"Forward and Back" means four steps forward and four steps back.

"Forward Up" means to take four steps forward.

"Four hands up" is a direction for two couples to join hands to form a circle.

"Fourth Couple" is on the right of the third couple, opposite the second couple, and on the left of the first couple.

"Grand right and left" is a direction indicating that partners face each other, join right hands, pass right shoulder to right shoulder; as they drop right hands they join left hands with the next person in back of partner, pass left shoulder to left shoulder; drop left hands and join right with the next and so on around as far as directed.

"The Head Couples", "Two Head Couples", "First Four", or "Head Four" are the first and third couples.

"Home" is the original position of the dancers in the square. Often when used in a call this refers only to gentlemen.

"Honor Partner" Bow to partner. "Honor Corners", Bow to corner lady or gentleman.

"Ladies chain" is executed by two couples who are facing each other. The ladies step forward to the center, join right hands, pass right shoulder to right shoulder; drop right hands, join left hands with opposite gentleman. The gentleman places his right arm around the waist of the lady and turns her around to the left so that she is on his right and they are again facing center. The ladies then leave these opposite gentlemen, join right hands in the center, pass right should to right shoulder; drop right hands, join left hands with partners. The gentleman partner places his right arm around the waist of his own lady and turns her to the left to place.

"Ladies Grand Chain" is executed by four ladies in square dance formation. The four ladies go to the center, join right hands a little above shoulder height to form a cross and in this position circle clockwise so that each lady may join left hands with her opposite gentleman. The gentlemen then place their right arms around the waists of the ladies and turn them to the center. The four ladies return to the center, join right hands and circle clockwise to join left hands with partner. The gentlemen partners place their right arms around the waists of their ladies and turn them to the left to place at their right sides.

"Next Couple" is the couple that is next on the right of the couple that was previously directed.

"Open position" directs that partners stand side by side, the lady on the gentleman's right.

"Opposites" are those directly across from each other. The first and third couples are opposites and the second and fourth couples are opposites. The lady of couple number one and the gentleman of couple number three are opposites.

"Out to the right" means to proceed to the couple on the right and wait directions.

"Partners" are the two individuals making a couple with the lady on the right.

"Pass right through" directs the dancer to cross the opposite side passing the approaching person, right shoulder to right shoulder.

"Promenade" is usually done in a counter-clockwise direction with the lady on the gentleman's right. Hands are joined right hand to right, and left to left with gentleman's right hand on top. Unless otherwise specified, they promenade to the former position of the gentleman; in other-words, to "home". "Half promenade" is to walk half way around to the place opposite that of the former position.

"Right and left back" is the same as "Right and left through", except in the opposite direction so that on completion each couple has returned to its original position.

"Right and left through" is directed to two couples who are facing each other, the ladies on the gentlemen's right. The two couples move forward toward opposite couple, each person then passes the opposite person, right shoulder to right shoulder. (The lady of each couple has, in other words, split the opposite couple by going between them.)

"Sashay" (Chassé) means slide. To step sideways on the foot the direction in which you are to go, draw other foot to it; step again on the first foot and draw to it. Repeat as many times as directed or music dictates, usually step-close, step-close, step.

"Second Couple" is the couple on the right of the first couple.

"The Side Couples", "Two Side Couples", "Side", or "Side Four" are the second and fourth couples.

"A Square" is made up of four couples facing each other to form a hollow square. There is one couple to a side. The Lady is always on the right side of her gentleman partner. This group is often referred to as a set. There may be one or more sets on the floor. Minimum requirements of space is twelve feet; fifteen feet is ample.

"Star" is formed by the dancers, who are so directed, going to the center of the set raising and joining hands directed by the call and turning in the direction and to the place directed by the call.

"Swing" Partners stand face to face in regular dance position standing a little off center so that their right hips almost touch, and circle around each other in place, using right foot for a pivot. They may also swing around each other holding single hands, both hands, or hooking, elbows when so directed.

"Third Couple" is on the right of the second couple and opposite the first couple.

Organization and Program Planning

When square dancing is taught in classes at a school or college, this is a situation in which the participants are there and the hours are fixed. But if a leader wishes to build a group with entirely new dancers, that is quite another thing.

In either case the first dances that are used should be simple ones. And they should be repeated often so that there is real satisfaction in the dancing before too many different patterns are introduced.

When a caller or leader is starting from scratch either with adults or young people, we suggest not too large a group. At the beginning two or three squares can be taught until they get the feel of it. Then these dancers can act as a pilot group in teaching and interesting others.

Teaching is easier with good live music, piano and violin. However, there are many records available at the present time, with and without calls. If a record-player is at hand, the music problem is solved.

Following are suggested programs for the first meetings of a beginning group:

First Meeting

1. Arrange couples in squares and introduce the various terms such as "Partners", "Corners", and "1st couple". Teach the basic step--a fast walk or shuffle. Teach as many of these simple figures as can be learned and practice. We would not use "alemande left" at the first meeting.
2. Give simple calls or commands, such as "All join hands and circle left, circle right", "All to the Center", "Swing partners", "Swing corners", "1st couple out to the right and circle four, once around", "On to the nest". These easy things can be done first without, then with music. It's surprising how much fun a new group can have repeating these figures until they become familiar.
3. Choose a dance such as, "Two Head Ladies Cross Over", or "O Johnnie Mixer", or a visiting couple dance, such as "Take a Little Peek".
4. Introduce some round dances. Three good traditional ones are "Flora Dora", "Badger Govatte", and "Seven Step".

Second Meeting

Review and practice everything used at the first meeting. Add a few more formations and terms and two or three new squares, perhaps one new round, such as "Narcissus".

Third Meeting

Once more review from the beginning. This can be done by using dance patterns this time. The following program is suggested and includes some singing calls. Since the dance steps used with singing calls are performed simultaneously with the call rather than just following it, such dances should be walked through several times.

All new dancers have a tendency to spread the square too much. The leader should be aware of this fact and check to see that it is not done. Spreading spoils the timing since the

larger square requires hurrying in order to maintain the tempo. A space twelve to fifteen feet square is large enough for one square.

Opening dance

Simple Waltz - Slide, Slide, close

Squares { Two head ladies corss over
{ Take a Little Peak

Round - Flora Dora

Squares { Split the Ring and Docey Partners
{ My Little Girl - Singing call

Round - Badger Govatte

Squares { Dive for the Oyster
{ Nellie Gray - Singing call

Mixer - O Johnnie

Squares { Forward 6 and fall back 6
{ Texas Star

Round - Rye Waltz

It is well for the caller or leader to keep a written record of the dances which are used each time. After the group is a "going club", the program chairman should have a file of all programs for reference for future committees and callers.

Fourth Meeting

Listed below are three more typical evening programs which may follow the beginning three. When introducing new dances, walk the group through the pattern without music, then slowly with music.

Opening Dance - Waltz or two step

Squares { Forward 6, fall back 6
{ Teach "Docey Doe" formation.

Round - Flora Dora

Squares { Divide the ring and docey partners
{ Two head ladies cross over

Round - Rye Waltz

Squares { Birdie in the Cage and Circle Four
{ Change and Swing half

Round - Narcissus Mixer

Squares { Captain Jinks
{ Arkansas Traveler

Folk Dance - Patty Cake Polka, music "Hair of Gold, Eyes of Blue"

Squares { Texas Star
{ Dive for Oyster

Fifth Meeting

As soon as possible certain persons in the group should be encouraged to learn calls. This adds to the interest of both callers and dancers in an evening's entertainment.

Opening Dance - Waltz or two Step

Squares { Birdie in the Cage
{ Arkansas Traveler

Round - Narcissus

Squares { Nellie Gray - singing call
 { Texas Star

Round - Flora Dora

Squares { Captain Jinks
 { Change and Swing Half

Round - Seven Step

Squares { Divide the ring and cast off two
 { Inside arch and Outside under

Mixer - Red River Gal - Singing call

Squares { Divide the ring and Docey Partners
 { My Little Girl - Singing Call

Round - Rye Waltz

Squares { Two Head Ladies Cross Over
 { Dive for the Oyster

Good night waltz

Sixth Evening

Opening Dance

Squares { Divide Ring and Cast off two
 { Inside Arch and Outside Under

Round - Canadian Barn Dance

Squares { Rose of San Antone
 { McNamara's Band

Round - Seven Step

Squares { Swing That Girl Behind You
 { Alabama Jubilee

Mixer - Red River Gal - Singing Call

Squares { Docey Doe Medley
 { Forward 6 and fall back 6

Mixer - O Johnnie - Singing Call

Squares { Birdie in Cage and Seven around
 { Captain Jinks

Polka - Patty Cake

Squares { Change and Swing Back
 { Texas Star

Good night Waltz



Part III

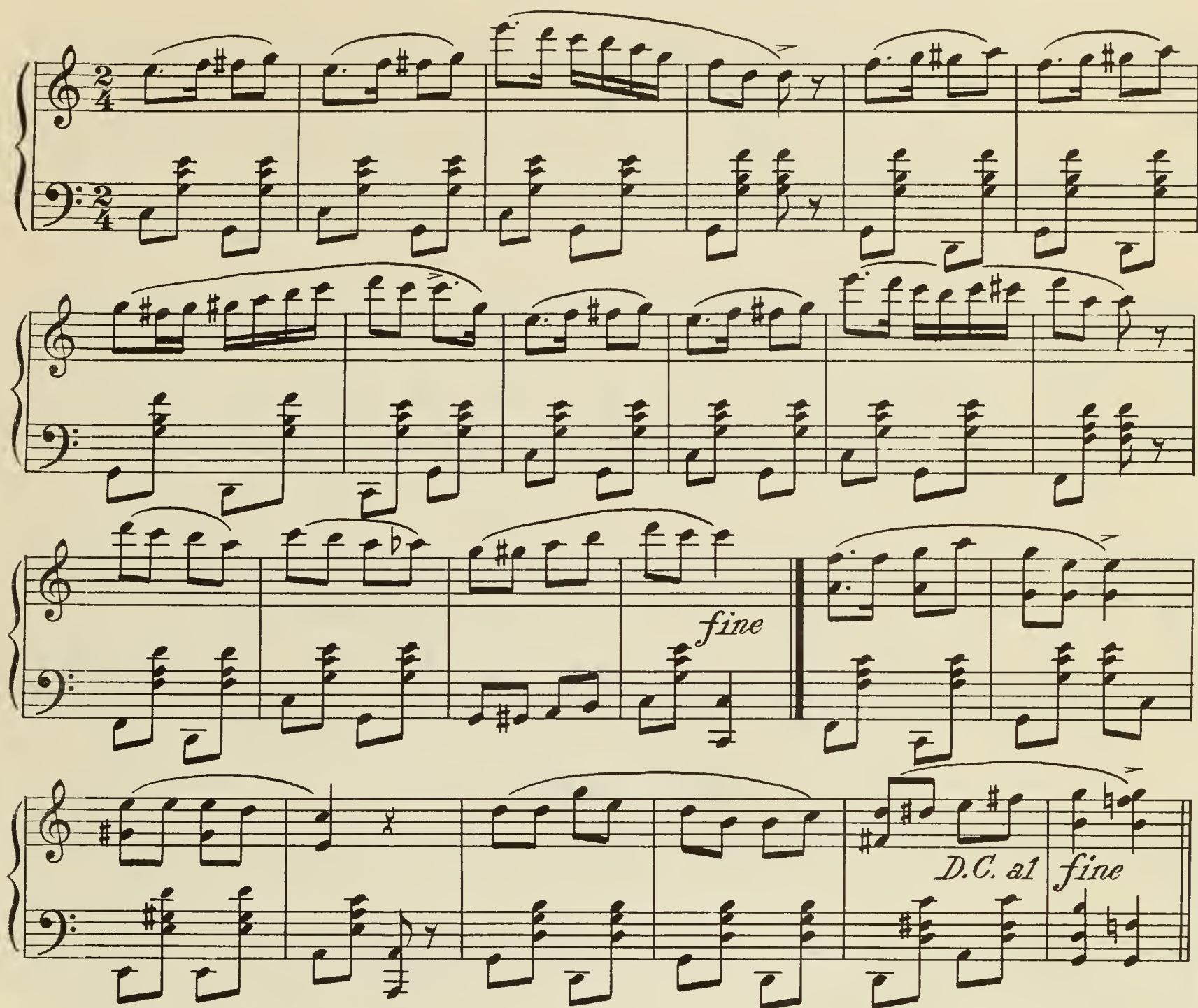
The Newer Squares, Calls, Breaks

Original Dance Tunes



Santa Monica, California, April, 1950.

PRAIRIE PASTIME SERIES---NO. I "COCKY CACTUS"



CHAIN THROUGH A STAR

First and third make a right hand star.
Now back with your left hand not too far.
The ladies chain right through that star.
Men keep turning where you are.

You chain 'em in, you chain 'em out.
Gents keep turning that star about.
Ladies chain in and chain back through.
'Til your own little girl chain back to you.

Circle four in the middle of the floor.
Round and round and round you go.
Now break it up with a do-paso
(Or docey-do)

It's partner left and around you go,
to your corner right and you turn her around,
Now your partner left with a left hand around,
Balance home and all eight swing.

(Repeat for second and fourth, first and third, and second and fourth couples.)

NO. II "DRY SODA"

INSIDE ARCH - - - OUTSIDE UNDER
Music: Turkey in the Straw -- Dry Soda

First couple out to the right
And circle four hands halfway 'round
Inside arch and outside under (repeat three times).
On to the next and circle four. Docey do.
On to the last and circle four hands half way 'round.
Inside arch and outside under. (repeat three times).

Instructions:

First couple balance and swing and come right out to the right of the ring on to couple number two, all join hands and circle to the left. Go halfway around, or until the number one couple is on the outside. The inside couple makes an arch under which the number one couple goes across the set to the number four couple.

The number one couple then makes an arch and the number four couple goes through across the set to the second couple, who have made a turn and are now facing the center again. The fourth couple make their arch etc., until two and four are in opposite positions.

Number one couple now goes to the third couple and joins hands and goes around once, then do a do-ci-do. The first gent meets his partner and they go on to the next, all join hands and go halfway around and proceed to go through the arches as explained above. Number two couple follows in turn, then three and four,---etc.

NO. III "COYOTE'S LAIR"



RIGHT & LEFT FOUR AND RIGHT & LEFT SIX

First couple out to the couple on the right
 Right and left four and right and left six
 Right and left four and on to the next
 Right and left four and right and left back
 Do-si-do and Gents you know and on to the next.
 Right and left four and right and left six
 Right and left four and balance home and everybody swing.



THE OCEAN WAVE

Music: Recommended is #3 Coyote's Lair

Introduction:

Honors right and honors left
 All join hands and circle to the left
 Break and swing and promenade back.

Pattern:

"First couple out to the right,
 Wave the ocean, wave the sea,
 Wave that pretty girl back to me.
 Wave the ocean, wave the shore,
 Wave this time and a-wave no more."

(Quoted from Cowboy Dances by Shaw)

Continue to third and fourth couples, each couple following behind preceding couple to repeat figure.

VENUS AND MARS
Music: Gingham Go-Around No. IV

Eight to the center and back to the bar
Eight to the center with a right hand star
Back with the left from where you are
Left hand up and an eight hand star.

First lady out when you come home
And form a star there of your own
Ladies come in and the gents come out
Turn those two stars inside out.

Ladies go out and the gents come in
And turn them inside out again
Mars keep turning. Venus fall in
And form that eight-hand star again.

Back with the right from where you are
Right hand up and an eight hand star
Round and round in a star you go
And break that star with a do-paso.

Partners left and left all around
Corners right and right all around
Partners left and turn 'em around
Promenade eight and don't be late.



Explanation:

Eight to the center and out again, then eight to the center and form a right hand star. Turn back and form a left hand star.

The first lady breaks away from the star toward the position of the next couple to the right (the home position of the second couple), holds her right hand in the air beginning the formation of a star. Each lady as she comes around in the big star breaks off into the other one until all four ladies are turning in a right hand star while the four gents continue with their left star.

As the first couple meet they trade places, the lady passing in front of her partner. The other ladies and gents follow until all four ladies are doing a left hand star and all four gents are doing a right hand star. Once more they trade places in the other star.

The third time they meet each lady steps in front of her partner and joins in the left hand star until all eight are in a single bit star. All break, turn half round and form a right hand star. Each gent reaches back with his left hand, takes his partner's left, and finishes off with a do-paso.

NO. IV "GINGHAM GO-AROUND"

WHEEL AROUND

Allemande left that corner maid
 A right to your partner and promenade
 Keep on Promenading, don't slow down
 Now two and four you wheel around
 (Couples two and four turn half around
 as a couple, meeting the couple coming
 behind them face to face. Couples two
 and three will be in a line of four facing
 couples four and one in a line of four.)

Now you right and left through with the
 couple across
 And a right and left back, don't get lost
 Chain the girls, and across they go
 Then chain 'em right back and don't be slow
 Now chain them once right down the line
 But don't chain back, that's superfine
 Now Promenade all and don't slow down ----

(Repeat for two and four, and then go through twice for one and three.)

NO. V "RED CALICO STOMP"

RING AND A STAR

Ladies go to the center and back again
Gents to the center and form a ring
Change that ring to a right hand star
Back with your left, but not too far.

Partner right, go all the way around
For a wagon wheel star and you make it whirl
(See section on "breaks" p. 32)
Now the ladies swing in with a full turn around
And you make that right hand star again.

Now the gents back where you are
Ladies keep turning that right hand star
Now the men fall in behind your mate
Eight hands high and you star all eight
Girls reach under with your left hand
Now you pull 'em through to a right and left
grand.

(Repeat three more times to get partners back.)

NO. VI "LIGHTFOOT LUCY"

CANADIAN BARN DANCE MIXER (Can be used as simple couple dance)

Music: #VI Lightfoot Lucy

Record: "Canadian Barn Dance", Beltona 2453, no introduction.

Formation: Couples in open dance position, inside hands held, facing CCW.

Dance: Starting on outside foot, walk forward three steps and brush inside foot forward.

Starting with inside foot, walk backward three steps and brush outside foot forward.

Drop hands, move away from each other with three walking steps, swing free foot over on fourth count. Free foot may be brushed instead.

(Gent goes left, lady right).

Return to partner with three walking steps and brush or swing step.

In closed dance position, but both facing CCW, starting with outside foot, walk forward three steps, turning toward partner on third step to point free foot in reverse direction (CW) on fourth count. Repeat, moving CW, ending facing CW.

Take two two-steps, advancing CCW in circle and turning CW. Gent then twirls lady ahead to new gent, and goes back to lady behind.



LADY OF THE LAKE - - - Contra Dance
Music: Lincoln Reel

The caller or "prompter" gives only the necessary commands or cues for the dancers; no patter.

Formation: Two lines facing each other. Six or more couples. Men in one line, ladies in the other. Partners are opposite each other.

Steps: The usual country-dance step and the buzz step.

"First, third and every other couple cross over"

Before beginning the dance, the man and woman of each odd couple (first, third, fifth, etc.), exchange places. These odd couples begin dancing at the same time and in the same manner as described for the First Couple in the following directions:

"Balance and Swing the Next Below"

(Meas. 1-8) The first woman and second man, in ordinary position swing each other with sixteen buzz (or walking) steps, and at the same time the first man and second woman swing in the same manner.

"Balance and Swing Partners"

(Meas. 9-16) The first man and woman meet in center, and swing.

"Down the Center and Back"

(Meas. 1-4) Still in ordinary position, the first couple go eight steps down the center toward the foot of the set.

(Meas. 5-8) They swing halfway around, so as to face up the set (with the woman still on the right of the man), and returning eight steps up the center, approach the second woman.

"Ladies' Chain"

(Meas. 9-16) First and second couples execute "Ladies Chain". The odd or "active" couples (first, third, fifth, etc.) now repeat the whole dance as before, but dancing this time with the next couple below.

The dance is continued in this manner with the "active" couples progressing down the set one place lower each time, and dancing with each even, or "neutral" couple in turn, finishing with the first woman in the next place in line below the second man; at the same time the first man and second woman turn with left hands, and finish with the first man in the next place in line below the second woman.

When a "neutral" couple reaches the head of the set, the man and woman exchange place, stand idle during one repetition of the dance, and then become "active", swinging the next below and dancing as described for the first couple.

When an "active" couple reaches the foot of the set, the exchange places and become "neutral"

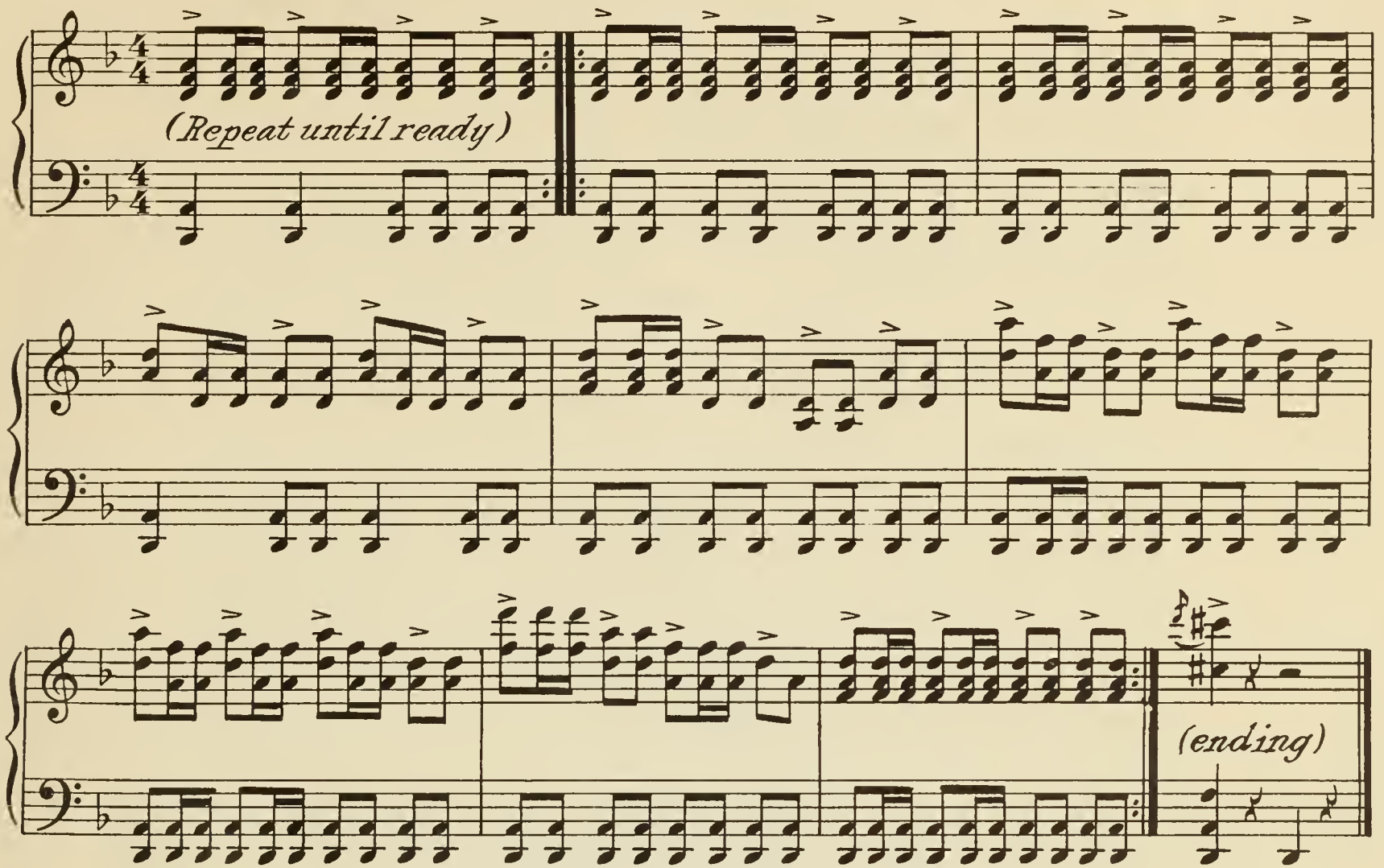
When the dance has been continued as long as desired (or until all couples have reached their original positions again), it is brought to a close with "Forward and Swing Partners," and "Promenade around the Hall."

NO. VII LINCOLN REEL

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with slurs and accents. The bass staff provides a steady accompaniment with chords and single notes. The key signature has one sharp (F#). The piece concludes with a double bar line and the word "fine" in the third system, and "D.C. al fine" in the fourth system.

The Lincoln Reel is especially adapted for use in Contra-Dancing. These contras or long-ways dances are traditional in New England and were danced by the pioneers of the Middle West. However, with the revival of Square Dancing and the emphasis on Western Squares and patter, very few contras have been included on programs. At the present time some interest in them is apparent and it is to be hoped this trend will develop, as the different tempo and formation will add variety and interest for dancers. Some of the better known dances are "Lady of the Lake", "Green Mountain Volunteers", "The Haymakers", "Lady Walpole's Reel", "Chorus Jig" and "Hull's Victory".

INDIAN STYLE



SQUARE DANCE INDIAN STYLE

Original record by Jonesy

Introduction:

Swing 'em high and swing 'em low, keep on swinging that calico,
 Alamand left with the old left hand and then the Grand old right and left,
 Big foot up, little foot down, make 'um big foot far the ground,
 Meet 'um squaw, purty little taw, promenade to Arkansas.

Figure:

First couple bow, swing, chase that pretty gal around the ring,
 Chase that rabbit, chase that squirrel, chase that pretty gal round the world.
 Chase the possum, chase the coon, chase that big bum round the room.
 Right and left thru across the set, the side four the same,
 Right and left back you're not thru yet, the side four the same,
 Squaws to the center, hands up high, make 'um tepee don't be shy,
 Chiefs duck under on the heel and toe, hurry up injun, don't be slow,
 In and out, out and under, meet 'um squaw, swing like thunder,
 Swing like thunder,
 Alamand left with the old left hand, right to partner right and left grand.
 Meet 'um squaw, purty little taw, promenade to Arkansas.

(Repeat body of dance for couples two, three, and four).

Ending with OOOOoooHOW!!!!

BREAKS

HEY, DIDDLE, DIDDLE

Hey, Diddle, Diddle,
The cat and the fiddle
All join hand and go to the middle,
And make your foot keep time to the fiddle,
With a tap - tap - tap.
Now, swing your corner lady, and put her on your right.
And circle to the left.
Repeat three times until you have your partner back.

ALLEMANDE LEFT, AND AWAY YOU GO

Originator: Jack Hoheisal, Alhambra, California

Allemande left and away you go,
A right and a left and a do-si-do.
It's corner right, and back to the bar.
Then into the center like Allemande Thar.
A left-hand swing, and away you go.
A right and left and a do-si-do.
It's corner right, and back to the bar,
Then into the center like Allemande Thar.
A left-hand swing, and meet your own.
Swing her once, and promenade home.

DO - PASO

Take partner by the left and and go around her
Take corner lady by the right hand and go once around her
Then back to your own partner with the left

WAGON WHEEL (Experienced dancers only).

Used as a fill-in in place of an allemande left.

Allemande left and a right to your girl,
Wagon wheel and make it whirl
Hub turns out and the rim turns in,
Balance once and go on again
With a left and right and meet that girl,
With a wagon wheel and make it whirl,
The hub turns out and the rim turns in,
Balance once and go on again
With a left and right and meet your own,
Give her a little whirl and promenade home.

INSTRUCTIONS

Allemande left, then catch your own partner by the right hand; walk all the way 'round her. Then give her a little push with the hand causing her to make a quick turn or pirouette. While she is doing this the gents make a star with the left hand, then pick the ladies up on the right elbow and take them along, both facing the same way until the call "Hub turns out, rim turns in". Here the gents back up, still holding on to the ladies until they have made a complete turn and are facing in the usual direction, counterclockwise. Turn loose the ladies' elbows and catch them by the hand, do a balance, go on past their own partner, take the next lady by the left, go on to the next lady with the right and repeat the above, except with a new partner.

ALLEMANDE THAR

Allemande left and allemande thar,
Go right and left and form a star
Gents back up but not too far
(Gent goes around new partner and makes a star in center moving
backward and keeping hold of new partner's hand).
Let that star to heavens whirl
Go right and left to a brand new girl
A brand new girl and brand new star
Gents back up but not too far
Drop that star and find your own
Give her a little whirl and run away home.

TRIPLE ALLEMANDE

Allemande left with the old left hand,
Ladies star for a triple allemande
Gents to the right but not too far,
Allemande left and form a star,
Allemande left with the old left hand,
Back to your partner, go right and left grand,
Hand over hand go right and left grand,
Whirl 'em right and whirl 'em wrong
Straighten 'em out and trot 'em along

INSTRUCTIONS

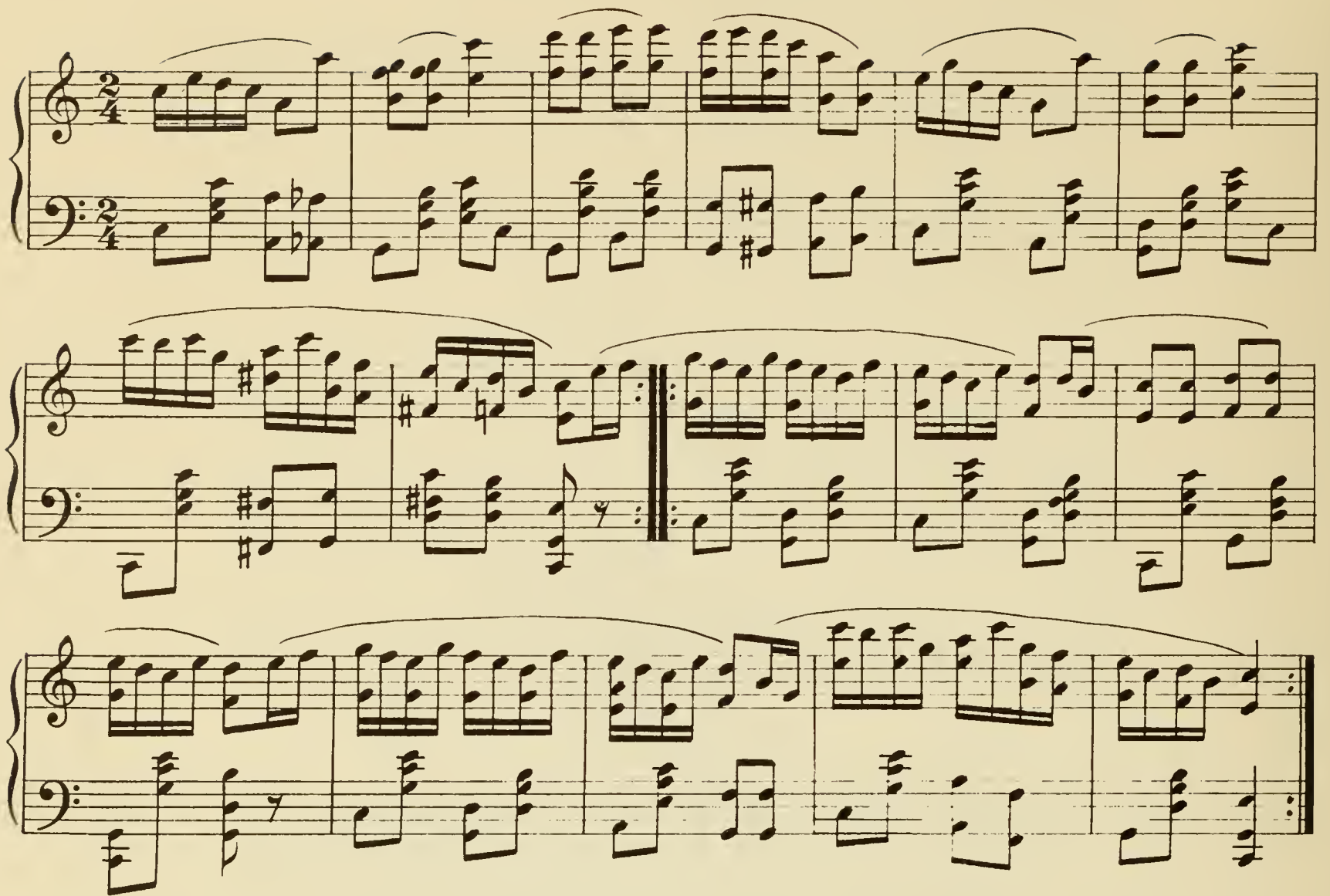
Allemande left and go all the way around the corner lady. But, as she goes around she goes right into the center and forms a right hand star. The gents go around to the right, only halfway, and meet the same corner lady. Catch her by the left hand and go around her. But this time, the gents go into the center and form a right hand star and the ladies go around to the right, now meet the same corner lady with the old left hand and go back to your own partner right and left grand. Meet your own partner and promenade.

ALAMO STYLE - GENTS CROSS OVER (Experienced Dancers).

Allemande left in Alamo Style
A right to your honey and you balance awhile, balance in and balance out,
The gents cross over and the ladies turn about, (Gents cross set and
stand facing out between two girls directly opposite, girls turn in-
dividually and face in. Rejoin hands).
And balance out and you balance in,
Swing with the left and the gents face in, balance in, and balance out,
The gents cross over and the ladies turn about.
And you balance out, and you balance in
Swing with the left and the gents face in, balance in and balance out,
The gents cross over and the ladies turn about,
And you balance out and you balance in
Swing with the left to an Allemande Thar. (Have original partner).
And back up, boys but not too far --- (Use any desirable ending).

For a simpler version of this break see page 96 (Down Yonder.)

ARKANSAS TRAVELER



ARKANSAS TRAVELER

Formation: Square set

Introduction:

Honor your partner and the gal by your side
 All join hands and circle wide (left)
 Break and trail in single file
 (Promenade counterclockwise singly)
 Lady in the lead and show some style.

Body:

1. A. First and third forward back
- B. Forward again (one and three now standing in center of set)
- C. Turn the opposite lady with a right hand round (make a complete allemande right here)
- D. Turn your partner left with a left hand round (make a complete turn left and walk over to original corners).
- E. Turn your corners right with a right hand round.
- F. Turn your partner left with a left hand round.
- G. Promenade your corner as you come around.

2. One and three repeat all of number one again.

Filler:

All hands to the left and keep circling continually. "Ring, ring, pretty little ring. Break that ring with a corner swing" (this is a two hand swing turning your right each time).

Repeat "Ring, ring, pretty little ring," three more times, Couples who started circling are now together. (Gents, you should have your opposite lady for your partner at this point.)

"Circle eight 'till you come straight."

3. Two and four forward and back. Repeat all of number one and number two. (Original partners are now together again).



Part IV

Traditional Squares and Tunes



Presentation of Colors and Grand March, Fourteenth Folk Festival. Lincoln, Nebraska, 1954.

CHANGE AND SWING HALF

Music: Buffalo Gals

Body of Dance.

All join hands and circle left
Back to the right,
You're going wrong
Swing your partner
And promenade home.

First Couple balance
First couple lead right out to the right of the ring
Change and swing half, and change and swing half
Change and swing half, and don't be afraid
Change and swing half and half promenade
And on to the next. (Repeat for third and fourth couples).

Now you're home, everybody swing
Hug that gal and swing her again
Allemande left with your left hand
A right to your partner and a
Right and left grand.
Meet your partner and promenade home.

DIVE FOR THE OYSTER

Music: Romping Molly

Introduction:

Allemande left with your left hand,
Right hand to your partner,
And a right and left grand,
Promenade eight when you get straight.

Pattern:

"First couple out to the couple on the right
Dive for the oyster,
Dive for the clam,
Dive for the sardine
And take a full can." (Quoted Cowboy Dances by Shaw.)
Four hands up and here we go,
Once around and a docey-doe.
And on to the next.
(Repeat above with third and fourth couples, ending with
"Balance Home.")

Filler:

Now everybody's home and everybody swing
Promenade around the ring.
(Repeat with second, third and fourth couples leading to
right.)



BUFFALO GALS

The musical score for "Buffalo Gals" is written in 2/4 time. It consists of four systems of piano accompaniment. The first system shows the initial melody and bass line. The second system includes a "fine" marking. The third system continues the melody and bass line. The fourth system concludes with a "D.C. al fine" marking.

TEXAS STAR Music: Buffalo Gal

All four gents to center and back to the bar
All four ladies to center and form a star
With right hands across, left hands across,
Left hands back, and don't get lost;
Pass your partner one and swing.

Repeat first three lines of above
(Pass your partner two and swing.)

Repeat first three lines of above
(Pass your partner three and swing.)

Repeat first three lines of above
(Swing your partner.)

Allemande left, a right and left grand
Meet your partner and promenade.

Repeat with ladies to center and back to the bar
Gents to center and form a star.

BIRDIE IN THE CAGE

Music: Romping Molly

Honors right and honors left. All join hands and circle to the left.
Break and swing and promenade back.
First couple balance, first couple swing.
Lead right out to the right of the ring with a four hands 'round.
Birdie in the cage and three hands 'round.

Birdie Hop out and crow hop in. Three hands 'round and gone again.
Crow hop out and circle four, then four hands 'round and docey-doe.
And round that jaybird over there and on the next fine feathered pair.
Circle four, four hands around. Birdie in the cage and three hands 'round.
Birdie hop out and the crow hop in. Three hands 'round and gone again.

Crow hop out and circle four, then four hands 'round and docey-doe.
Go round that bird across the block, that fugitive from a cuckoo clock.
And come right back and meet the crow. Turn half around and on you go.
On to the last and four hands 'round. Birdie in cage and three hands round.
Birdie hop out and the crow hop in. Three hands 'round and gone again.

Crow hop out and circle four, then four hands 'round and a docey-doe.
Birdie fly left around the crow and over there to Farmer Joe.
And back along the old corn row and one more change and home you go
And everybody swing.

It's allemande left with your left wing. Grand right and left around the ring.
A jaybird sittin' on a hickory limb. I cocked my gun and shot at him.
Said he, "Young man, don't do that again".
Promenade right when you come straight.

Second couple balance, second couple swing-----etc.
Allemande left just one and promenade with the one you swung----.
Third couple balance, third couple swing-----etc.
Allemande left just one and promenade with the one you swung----.
Fourth couple balance, fourth couple swing-----etc.

Allemande left, grand right and left. On you go with a one,
two, three, and the wise old owl in the old oak tree says "Promenade
eight when you come straight."

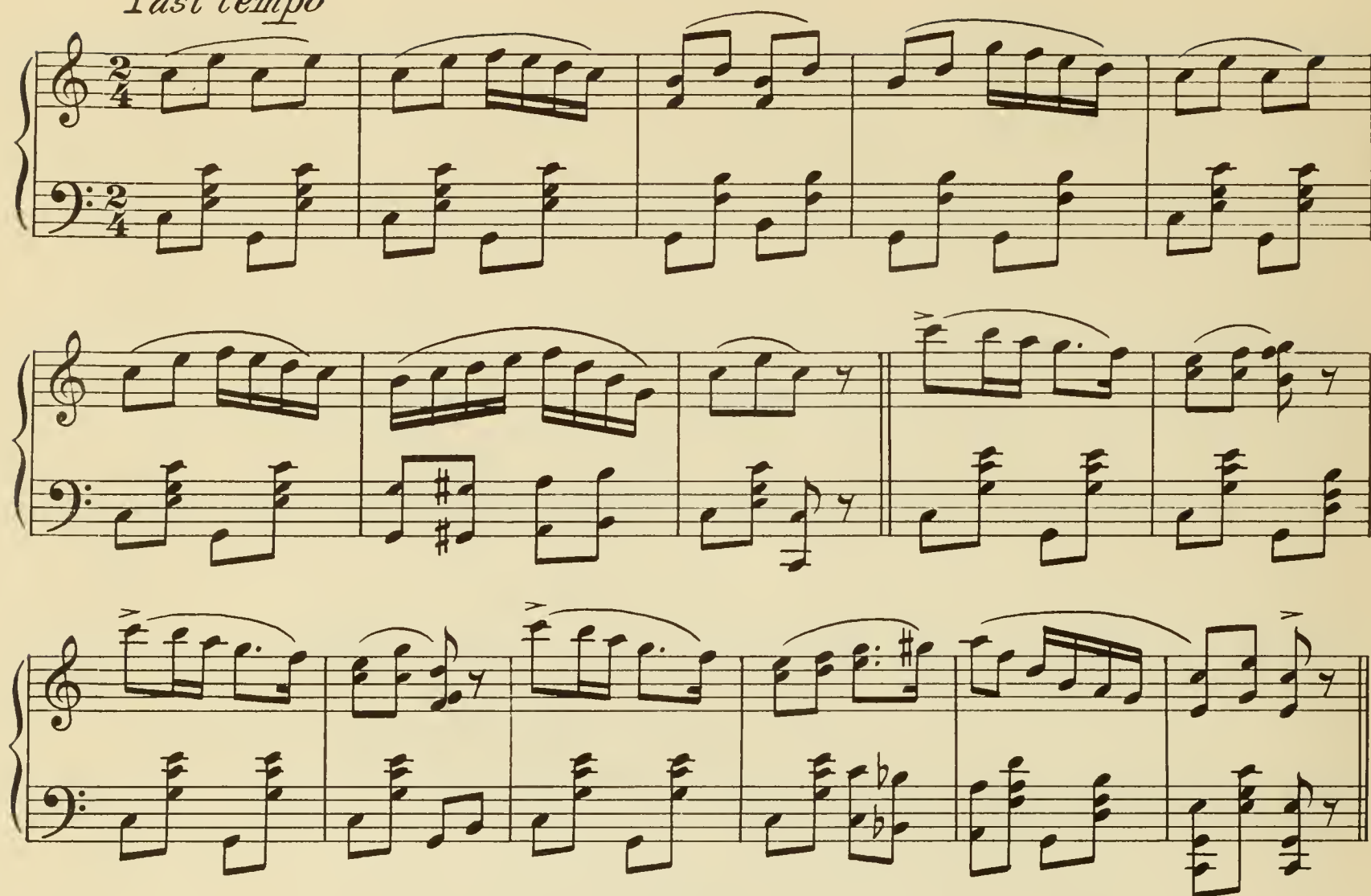
BIRDIE IN THE CAGE AND SEVEN AROUND

Honor your corner--now your partners
Allemande left and grand right and left
Meet your partner and all promenade
First couple out to the right
Birdie in the cage and three hands round
Pick up two and five hands around
Pick up two and seven hands around
Birdie hop out and crow hop in
Join your hands and circle again
Allemande left and grand right and left
Meet your partners and all promenade.

(Repeat for second, third, and fourth couples.)

ROMPING MOLLY

Fast tempo



FORWARD SIX MEDLEY

(Breaks may include Allemande Thar and Do Paso)
 First couple out to the couple on the right and circle four
 Leave that lady, go on to the next and circle three
 Take that lady, go on to the next and circle four
 Leave that lady and go home alone.
 Six to the center and back you go. Two gents loop with a dos-a-do
 (Then one of the following changes:)
 Right hand up and left hand under. Form your threes and don't be slow
 (Repeated three times, or:)
 Six to the center and the gents grab hold.
 Turn half around and then unfold. Side gents forward and there you stand.
 Ladies step up and take their hands and circle three hands back to place
 and stand in line at the gent's home base.
 (Repeat three times.)



ELBOW SWING

Music: Romping Molly
Turkey in the Straw; Nelly Bly

Introduction:

Honors right and honors left
All join hands and circle left
The other way back in the same old track
And make your feet go whickety whack

Filler:

Allemande left with your left hand
Right to your pardner and a right and left grand;
When the ace is high the deuce is low
Meet your own and away you go.
Promenade around two by two
Promenade her back to place with you.

Figure:

First couple balance; first couple swing
Lead right out to the right of the ring
Two gents swing with the elbow swing
Opposite lady with the same ole thing
Then two gents swing with the elbow swing
And then your own with the broken wing.

Four hands up and around you go
Around and around with a docey-doe
Two little ladies side by side
Gents patter down on the old cowhide
One more change and on you ride
(Last call for each gent say, "One more change
and home you ride, and everybody swing with pride.")

Allemande left with your left hand
Right to your pardner and a right and left grand;
When the ace is high the deuce is low
Meet your own and away you go
Promenade around two by two
Promenade her back to place with you.
(Repeat for second, third and fourth couples.)

Allemande left with your left hand
Right to your pardner and a right and left grand
Oats in the bin, hay in the stack
Meet your partner and turn right back
Up the river and around the bend
Meet your partner and turn again
Promenade eight when you get straight.

NELLY BLY

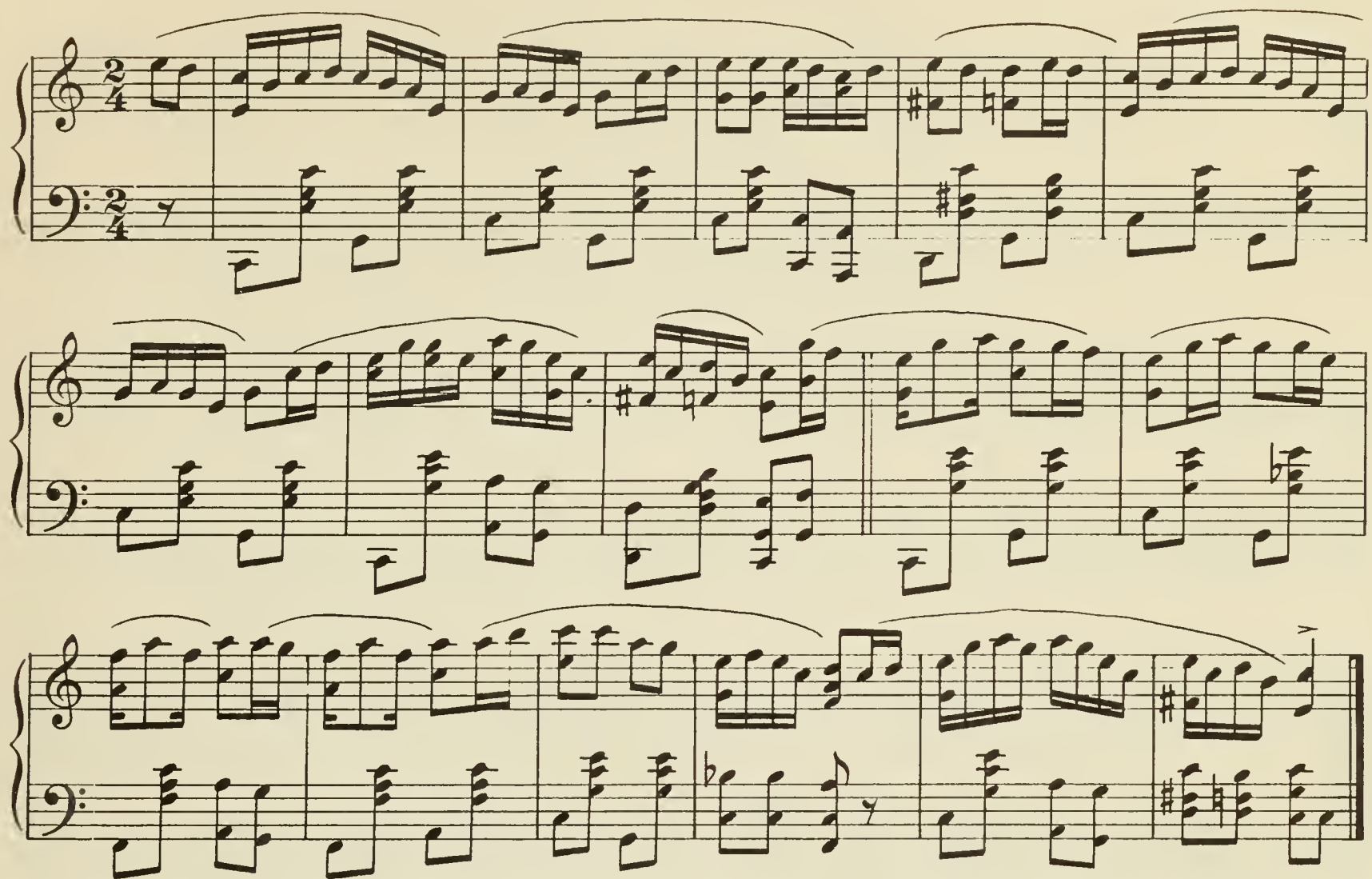
This musical score is for the piece "Nelly Bly" and is written for piano. It consists of five systems of music, each with a treble and bass staff joined by a brace. The time signature is 2/4. The key signature has one sharp (F#), indicating the key of D major or F# minor. The first system contains six measures. The second system contains six measures, including a repeat sign. The third system contains six measures, with a first ending (marked "1.") and a second ending (marked "2.") that leads to a section labeled "for 'Break'". The fourth system contains six measures. The fifth system contains six measures, ending with a double bar line and the instruction "D.C. at fine".

1. 2. *for "Break"*

fine

D.C. at fine

TURKEY IN THE STRAW



TAKE A LITTLE PEEK

Music: Turkey in the Straw.

First couple out to the couple on the right
 Around the couple and take a little peek.
 (Partners divide and peek around the second couple).
 Back to the center and swing your sweet,
 Around that couple and peek once more
 Back to the center and circle four
 And on to couple number three
 And repeat same to couple number four.
 Everybody home and everybody swing.

(Repeat all with second, third and fourth couples
 leading out.)



VIRGINIA REEL

Fast tempo

VIRGINIA REEL

Music: Virginia Reel, or Turkey in the Straw.

Instructions:

Six couples in set. Ladies in a line facing the gents. Line up so the lady is on the gentleman's right in the march. Family Style, that is all dancers perform until you arrive at the Reel.

Action:

In each call the dancer advances four steps to meet his partner, performs the call, and backs into his original place.

Forward and bow
 Right hand swing (or right elbow swing).
 Left hand swing (or left elbow swing).

Both hand swing
 Do-Si-Do.

Head Couple reel:

Head couple hook right elbows; go once and a half around. Lady to gents side and gent to the ladies side. Hook left elbows and swing once around. The head couple continues down the line with a right elbow swing in the center, left elbow swing on the side. Head couple sashay back to place. Counter march. Head couple form an arch and hold it in place. The second couple now leads the line through the arch, and becomes the new head couple. Repeat all.

SWING AT THE CENTER - - SWING ON THE SIDE

Music: Chichester

First and third forward and back
Forward again and the sides divide,
Swing at the center and swing on the side,
Swing at the center and swing on the side,
Swing at the center and swing on the side,
Swing at the center and swing on the side,

Allemande left with your left hand
Right to your partner and left and right grand
Meet your partner and promenade home.

Two side couples forward and back
Forward again and the head couples divide.

Repeat all as above.

Explanation:

Sides divide--partners separate right and left and on call "Swing at the center and swing on the sides", opposites do a two handed swing at the center and at the outside.

ENDS TURN IN

Music: Lincoln Reel

First and third forward and back
Forward again and split your corner to the outside track,
And four in line you stand.

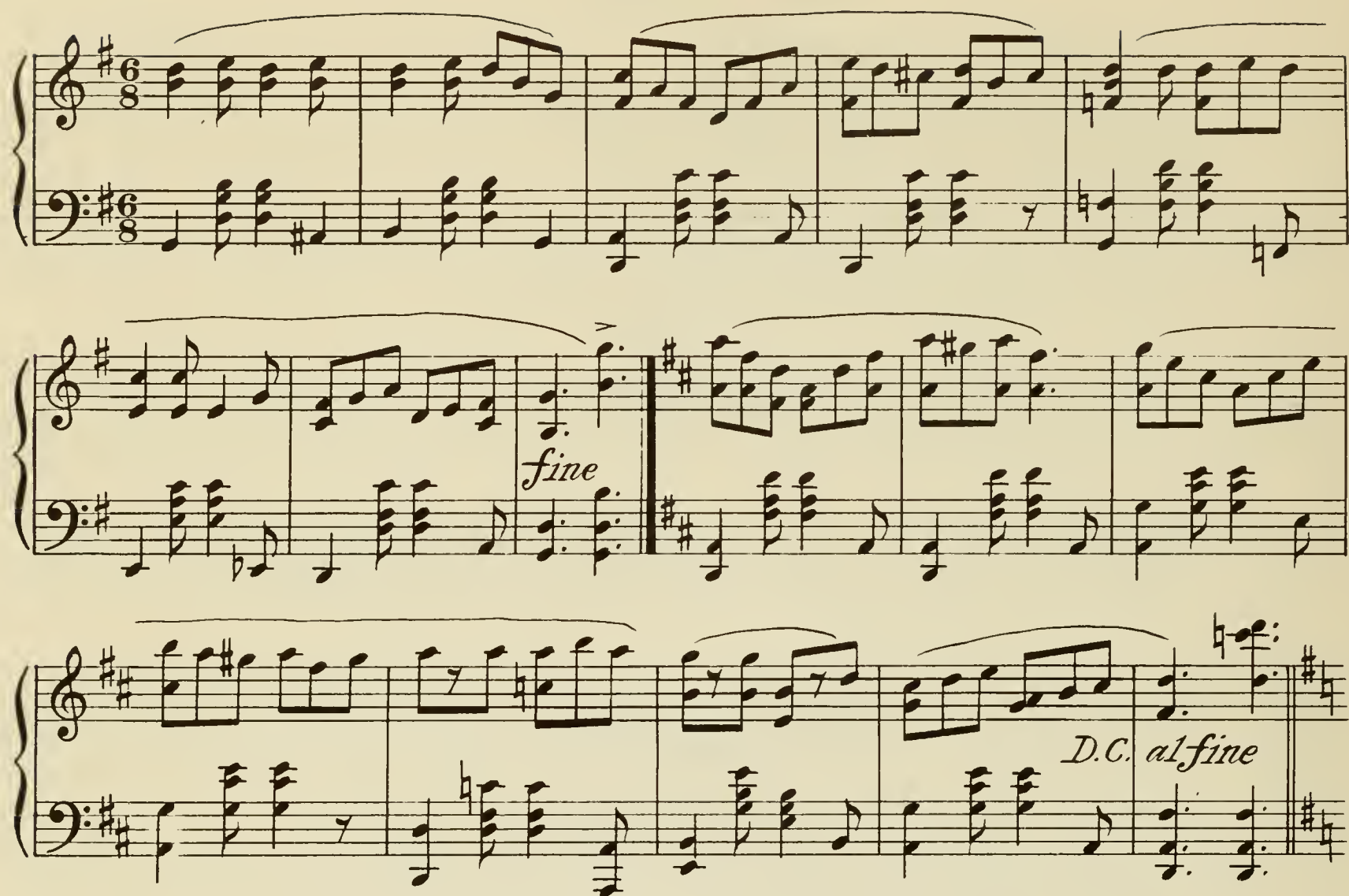
Forward eight and back with you
Forward again and pass on through
And all join hands
Ends turn in and circle four in the center of the floor
Go all the way around with that pretty little thing
Pass on through and split the ring
And four in a line you stand.

Forward eight and back with you
Forward again and pass on through
And all join hands again.
Ends turn in, circle four in the center of the floor,
Go all the way around till you feel their heft.

Pass on through with an allemande left,
With your left hand, a right to the next and a right and left grand.
Meet your partner with an elbow swing.
Go all the way around
And on to the next with an arm around
And promenade that brand new gal all around the old corral.

Repeat heads
Break
Repeat side (Two couples leading out).

CHICHESTER



FORWARD SIX AND FALL BACK SIX

Music: Chichester

Introduction:

All join hands and circle to the left
Break and swing, and promenade home.

Pattern:

First couple out to the couple on the right,
And circle four.
Leave that girl and on to the next
And circle three
Take that girl, and on to the next
And circle four.
Leave that girl and go home along
Forward six and fall back six
Forward two and fall back two
Forward six and pass right through
Forward two and pass right through.

(Repeat)

Now allemande left with your left hand
And a right hand to your partner
And a right and left grand.

Meet your partner and promenade home.

(Repeat with second, third and fourth couples).

DOCEY-DOE MEDLEY
Music: Soldier's Joy --- Mocking Bird

Introduction:

Bow to your partner and give her a smile
Bow to your corner and swing her awhile
Bow to your partner and promenade half
Swing your opposite across the hall
And promenade half
Now run away home and swing your own.

First couple balance and first couple swing
Lead right out to the right of the ring
Around that couple you take a little peek
Back to the center and swing your sweet
Around that couple you peek once more
Back to the center and circle four
Around and around and a docey-doe
Chicken in the bread pan pickin up dough
One more change and on you go.

Some additional changes used are:

"Lady round the lady and the gent solo"
"I'll swing your girl and you swing mine"
"Shoot that pretty girl through to me"
"Dive for the Oyster"
"Two gents center with an elbow swing"

Filler:

Now its allemande left like a hinge on a gate
A right to your honey and a right and left eight
Right foot up and left foot down
Like a jay bird a walkin on the frozen ground
Promenade eight when you come straight

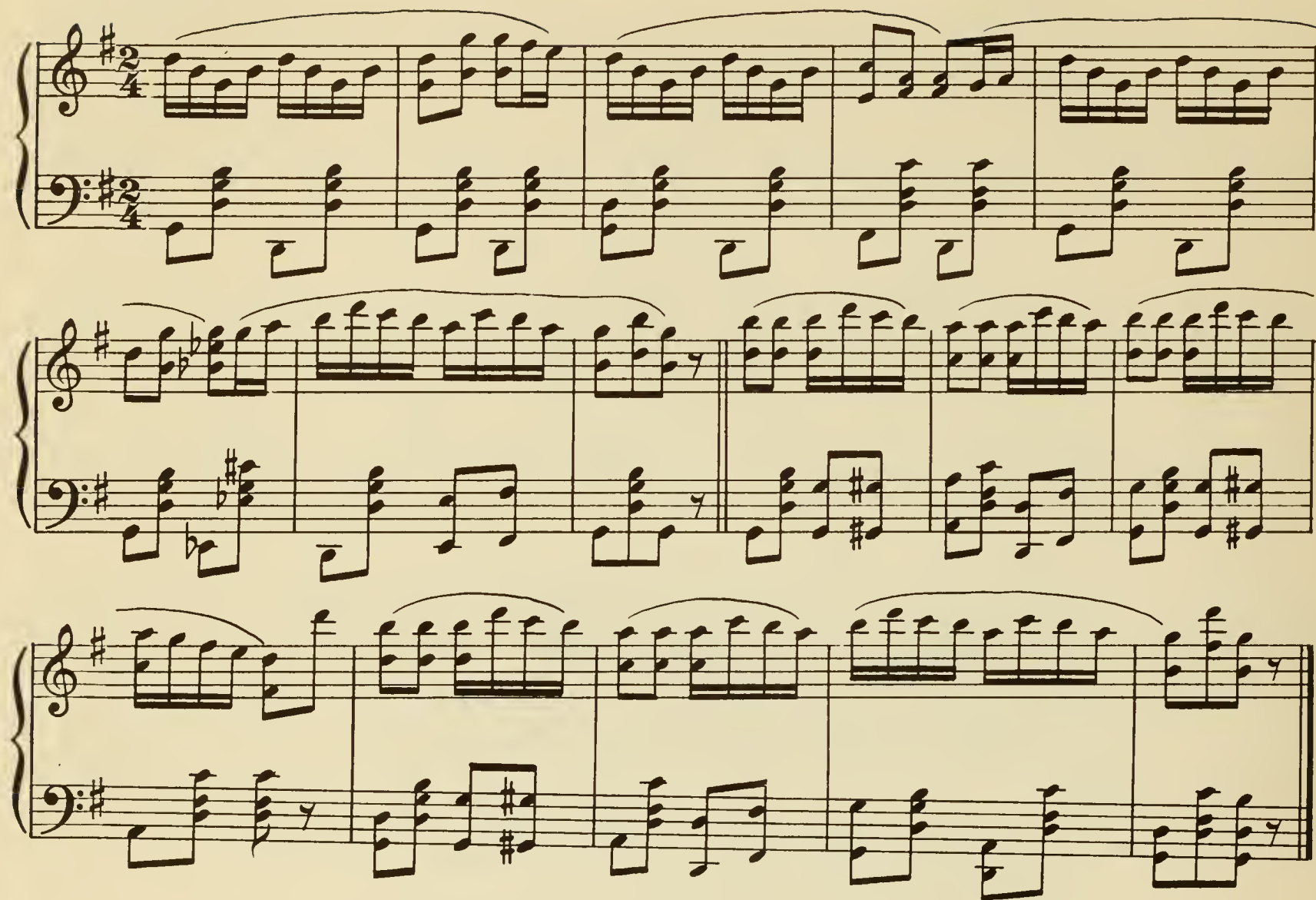
Other uses of this call are:

"You pass right through and balance two
And swing that girl behind you
Pass right back on the same old track
And swing that girl behind you."
Four hands up and here we go
Around and around and docey-doe
One more change and home you went.



SOLDIER'S JOY

Fast



HAYLOFT POLKA SQUARE

(Breaks may include Allemande Thar and Triple Allemande.)

First and third couples bow and swing.
Into the center and back to the ring.
The same two couples open out, the sides
turn 'round about.

Sashay eight to the center of the set.
Sashay back, your not through yet.
Sashay eight to the center of the floor.
Stand right there and we'll dance some more.

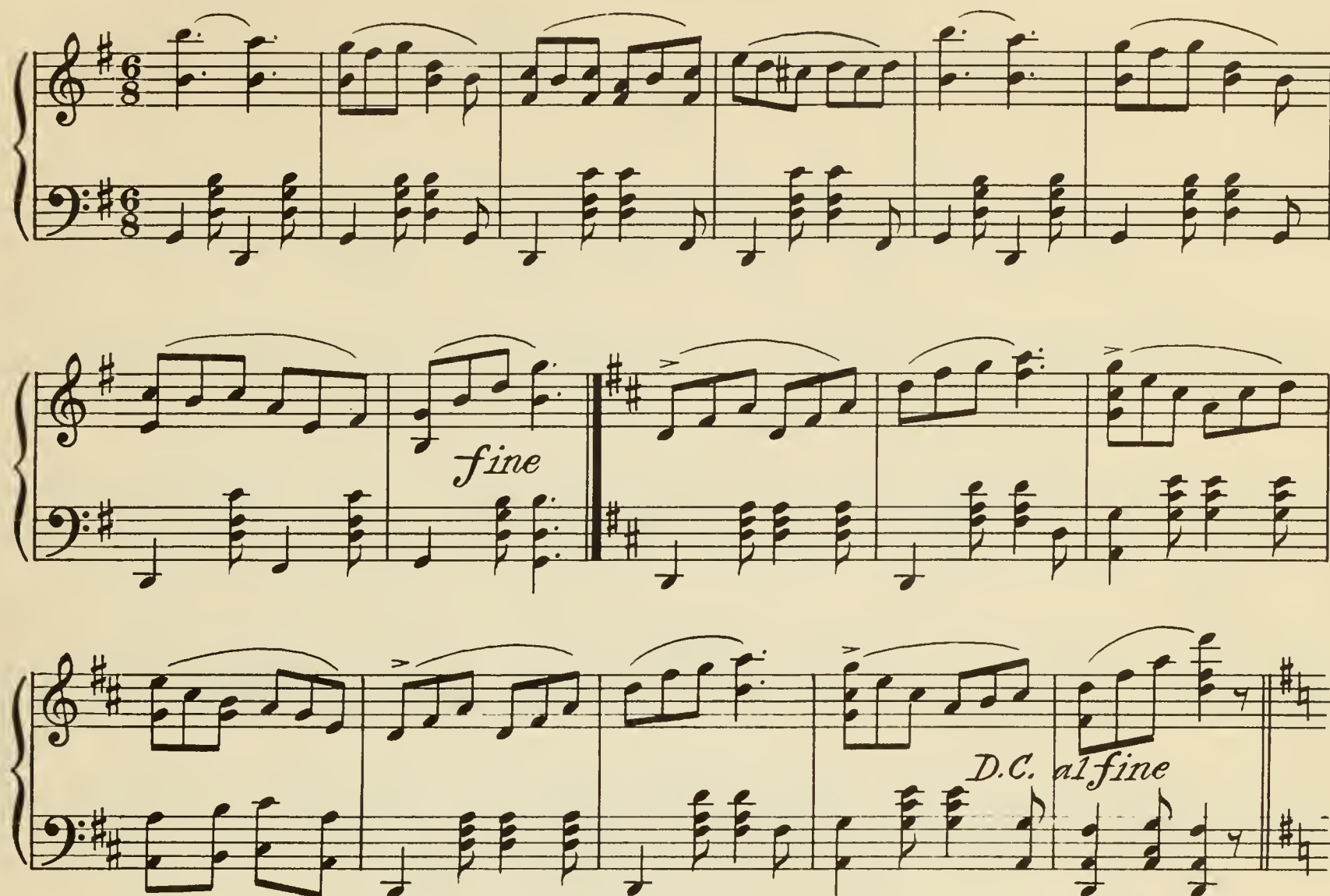
It's heel and toe and out we go, it's heel and
toe and in we go.
Heel and toe and out we go, heel and toe and
in we go.
Now sashay out, your doin' fine.

Flip right around and form a line.
Pass right through across the floor.
Right and left back and we'll dance some
more.

Ladies chain along that line and chain right
back, you're doin' fine.
Four ladies grand chain 'cross the set.
Chain right back. You're not through yet.

Ladies to the center and back to the bar.
Gents to the center for a right hand star.
Back with the left and don't get lost.
Find your partner, find your maid, pick her
up in a star promenade.
Spread that star way out wide, Now a do-paso
on every side.
Promenade!

HONEST JOHN



MERRY GO ROUND

Music: Honest John

Originator: Charles Endress, Huston, Texas.

First and Third couples balance and swing
Promenade the outside ring
Just three fourths around the ring
Through that couple but not too far
Meet in the center with a eight hand star.

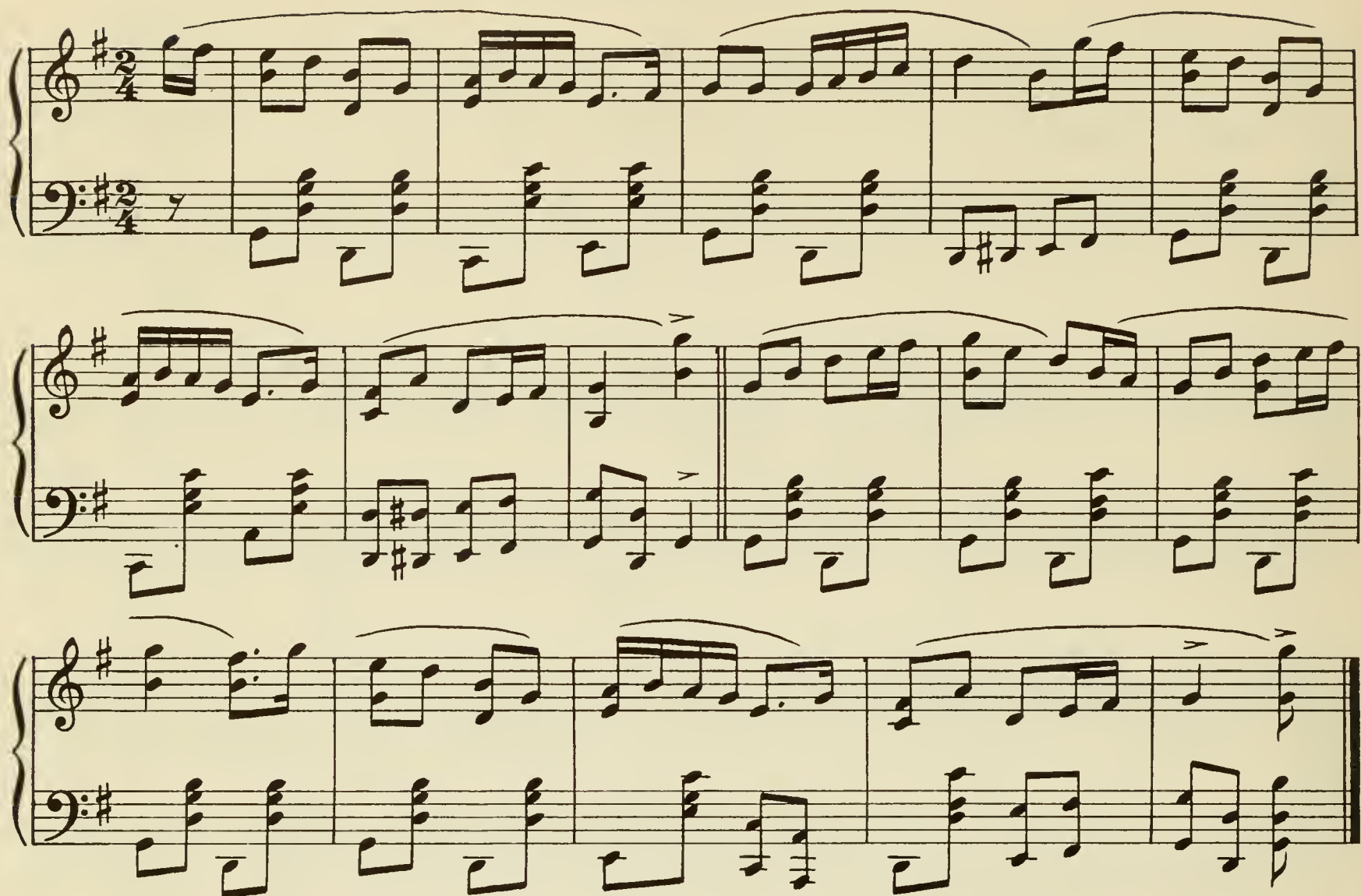
Turn your corner with a left hand around
It's once and a half on the merry go round
The corners swing in and you stay there
It's a right hand star in the center of the
square
Through your corner with a left hand around
It's once and a half on the merry go round.

Head couples center and star again
Keep in time with the old brass band
Now back with the left, A left hand star
Right hand round your corners go.

It's partners left and a Do-Pas-So
It's corners right and back to the bar
Into the center like an Allemande Thar
And back up boys, but not too far
Shoot that star with a full turn around
And promenade the corner as she comes
down.

(Repeat first and third couples, second and fourth couples).

THE GIRL I LEFT BEHIND ME



SWING THAT GIRL BEHIND YOU

Music: Girl I Left Behind Me

All join hands and circle to the left, Break and swing and all promenade. First couple balance and swing out to the right of the ring. Balance two, pass right through and swing that girl behind you. Pass right back in the same old track and swing that girl behind you.

Four hands half, right and left through and on to the next. Balance two and pass right through and swing that girl behind you.

Pass right back in the same old track and swing that girl behind you.

Four hands half, right left through and on to the next. Balance two, pass right through and swing that girl behind you. Four hands half, right and left through. And swing all eight and around the world with a grand right and left. Now promenade single file. Lady in the lead, Indian style. Stop and swing 'em every little while. (Repeat until partners are together then promenade home.)

(Repeat for second, third, and fourth couples.)

DIVIDE THE RING AND DOCEY PARTNERS

Everybody swing his prettiest gal
Left allemande and a right hand grand
And promenade, Oh, Promenade.

First couple balance, first couple swing
Down the center and divide the ring
Lady goes right and the gent goes left
Docey partners one and all, Docey corners don't you fall
Swing your own with a pretty little whirl
And all run away with the corner girl.

Same old gent and a new little thing
Down the center and divide the ring
Lady goes right and the gent goes wrong
Docey partners one and all, Docey corners don't you fall
Swing your own with a pretty little whirl
And all run away with the corner girl.

(Second couple twice then third couple twice, fourth couple twice.)

Now your home and everybody swing
Allemande left with your left hand
Right hand to partner and a right and left grand
Promenade eight when you come straight.

THE ROUTE

Music: Golden Slippers

1. Give that gal a pretty little bow, now your corner show her how
Swing your honey and swing her hard
And a left to your corner and right to your pard
With a hand over hand around the ring
Meet your own and promenade home.
2. First and third couple balance and swing, promenade half the outside ring
Right and left through as you were before
Two ladies change and change once more
First and third couples out to the right with a circle half
And whip out into line.

Explanation:

(The first gent and second lady, the third gent and fourth lady break holds and form a line of four facing each other. The head gents will be near their positions.)

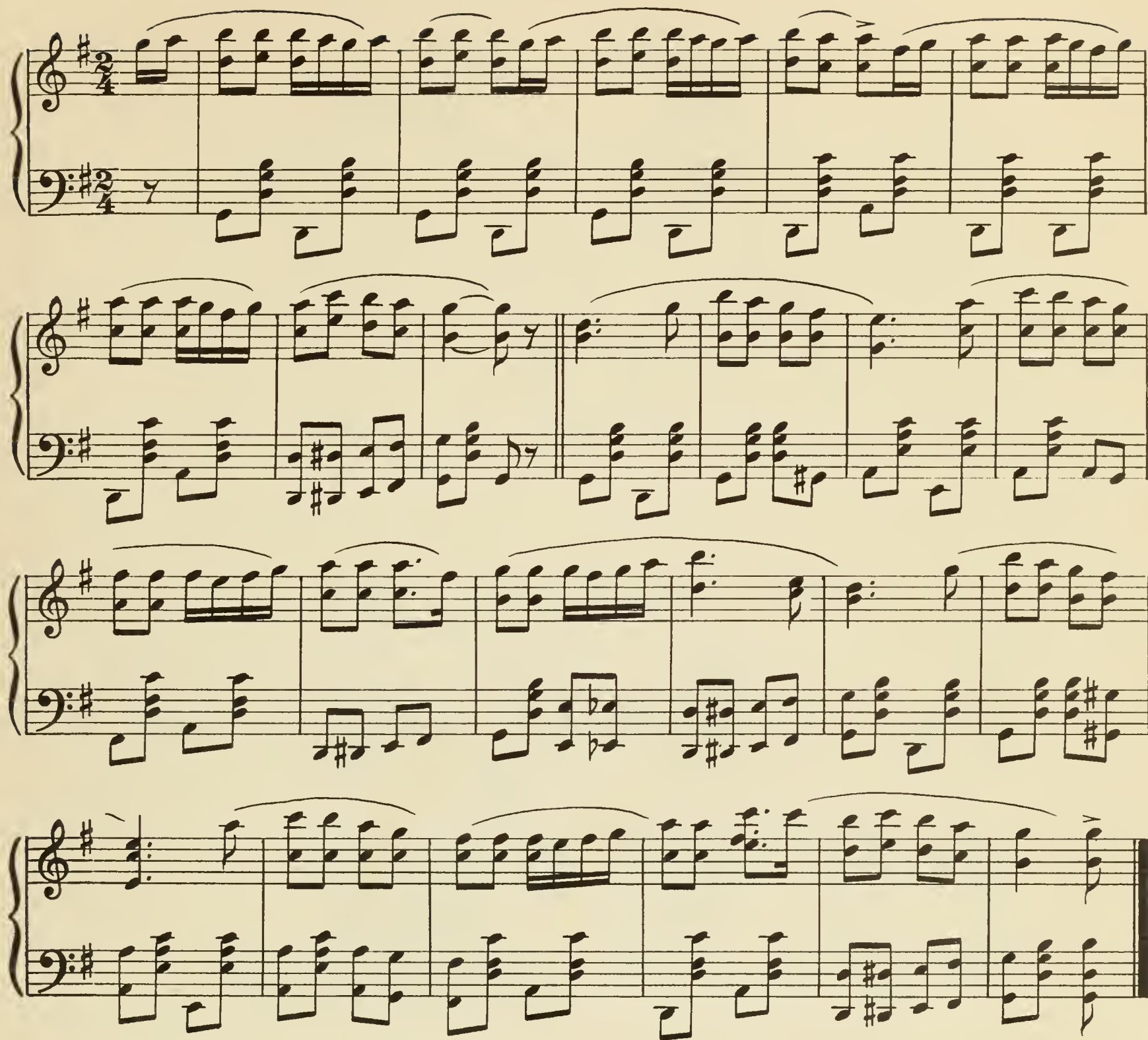
Now its forward eight and back you go, forward eight and a dos-a-dos
Forward eight and a right and left through, and a right and left back
Ladies chain across, Ladies chain in line
Ladies chain across, Ladies chain in line.

3. All join hands and circle eight, Ring, ring pretty little ring
Break that ring with a corner swing, (Repeat last two lines three times).
Meet your pardner and promenade home.

Explanation:

(The gents in circle break holds with the right hand ladies and give their right hand to the corner lady and swing with a two hand swing one and a half around releasing hold with left hand and placing lady on his right; they all take hold hands again. Repeat three times until you are back as you started. Repeat #2 for 2nd and 4th couples).

GOLDEN SLIPPERS



DIVIDE THE RING AND CAST OFF TWO

Music: Golden Slippers

First couple balance and swing
Down the center and divide the ring
Lady go right and gent go left
Swing at the head and swing at the feet
The side couples swing when the head couples meet.

Down the center and cast off four
Just that many and not any more
Swing at the head and swing at the feet
Side couples swing when the head couples meet.

Down the center and cast off two
You swing yours and she'll swing you
Swing 'em all eight and allemande left
Right hand to your partner and right and left grand
Hand over hand around the track
Meet your partner and bring her back

(Repeat with second, third, and fourth couples leading off.)



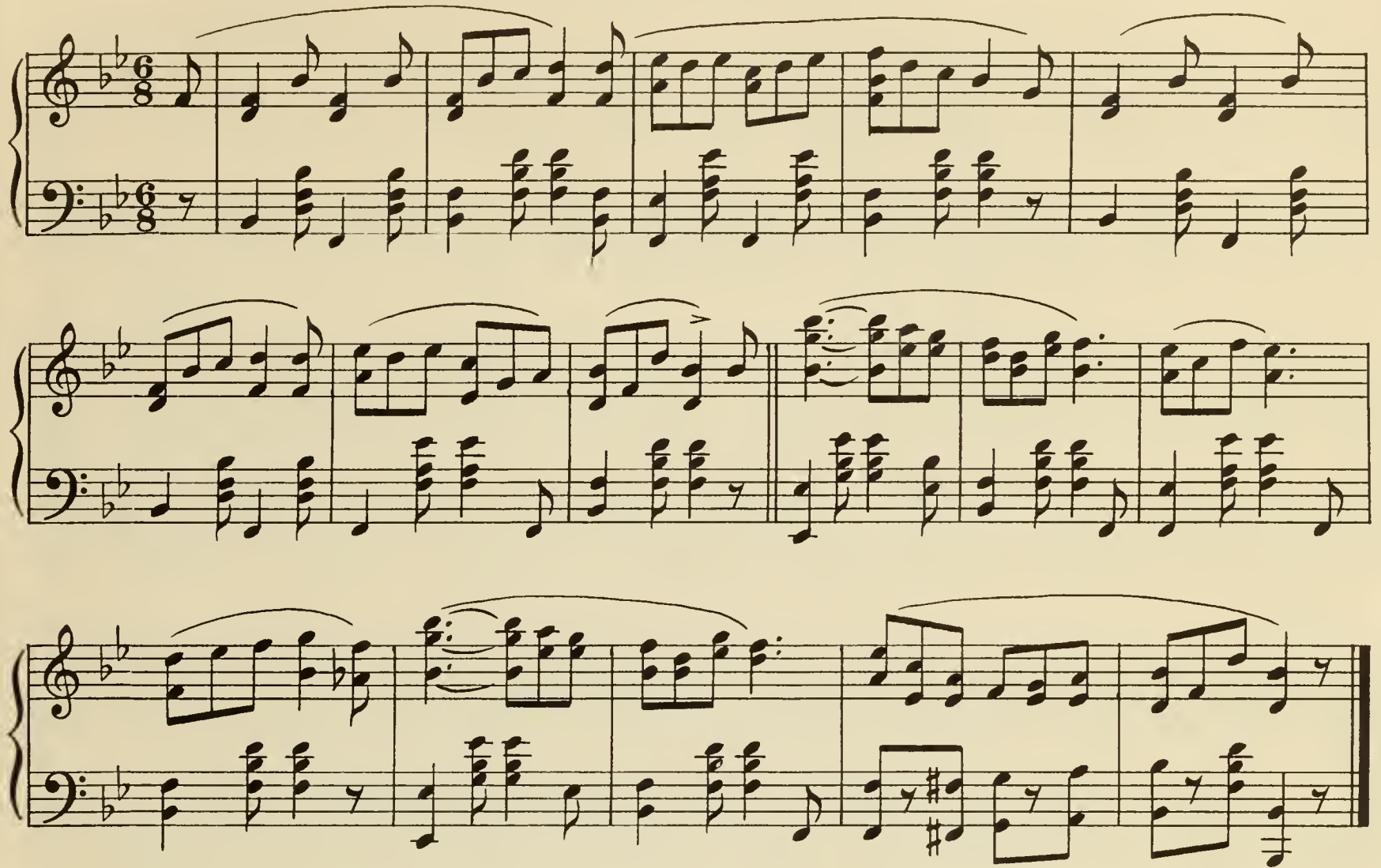
Part V

Rounds and Mixers with Appropriate Music



"Grand Right and Left around the ring--Hand over hand with the dear little thing". Ninth Annual Folk Festival. Lincoln, Nebraska.

PORTLAND FANCY



PORTLAND FANCY

This early American dance is most effective when danced in a dignified manner without calls. Each dancer begins each change exactly on the proper count of music. In an evening's dancing, Portland Fancy makes a welcome variation from the Western Squares which are danced with more abandon.

Formation: Sets of four couples around hall in large circle. In each set two couples face two opposite couples, making a line of four individuals.

1. All join hands and circle once around.
2. Right and left through with the opposite couple and right and left back.
3. Ladies chain with opposite lady and return.
4. Lines of four: four steps forward and four steps back.
5. Forward again and pass through to next line of four (passing with right shoulder to opposite person).

(Repeat as desired.)



NEW-CARLYLE

Arr. by Flood

CARLYLE: Couple Dance

Music: Cupid's Garden

My Dreams are Getting Better all the Time

New Carlyle

Description:

Closed position. Beginning to gentleman's left--Ladies right.

"Step - cut - cut" - point gentleman's right toe at left heel, and lady with opposite foot.

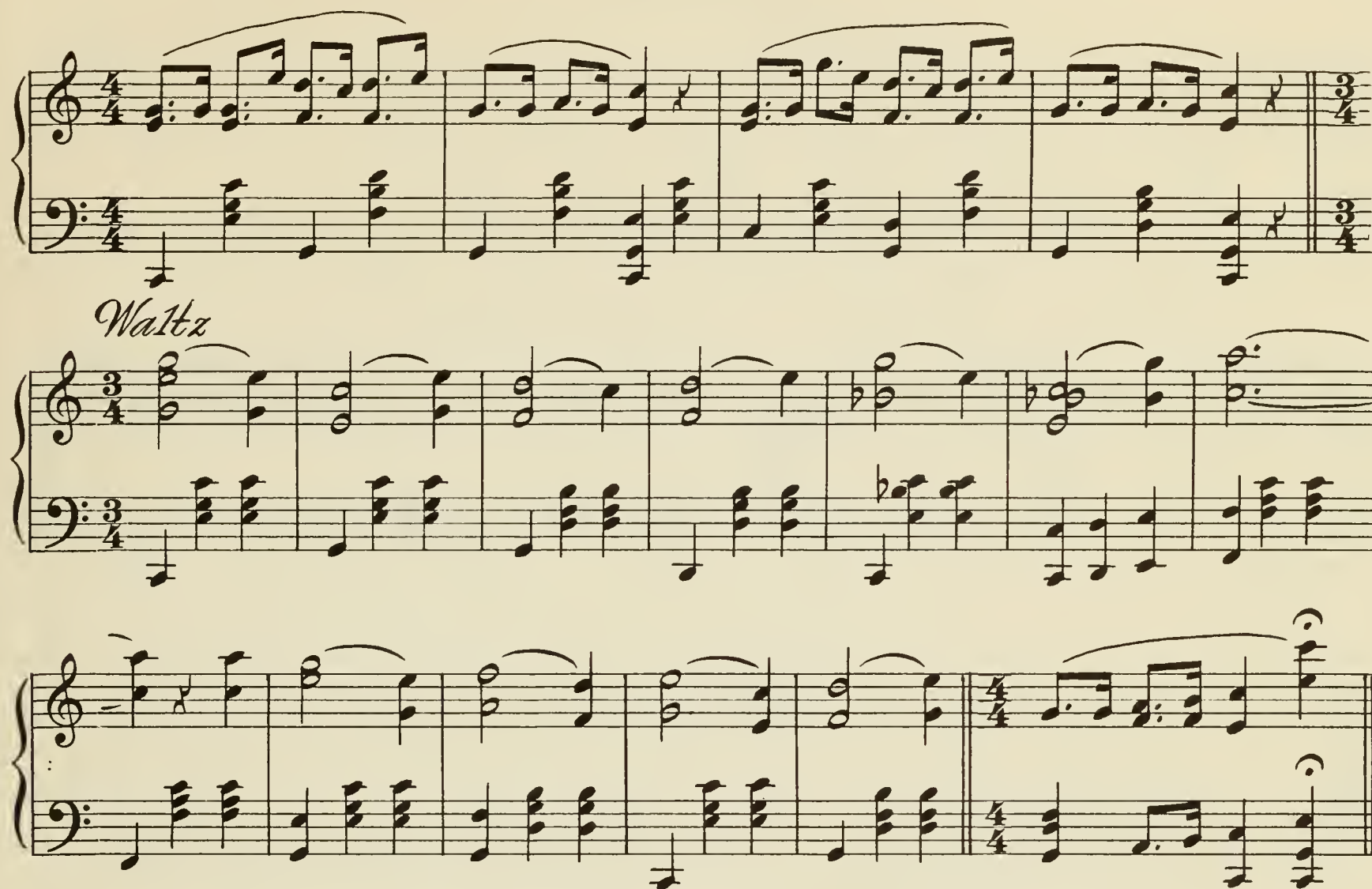
Repeat: "Step (right) - cut - cut" - point left toe at right heel and lady with opposite foot.

Then beginning with gentleman's left foot - lady opposite: two-step, two-step.

And to gentleman's left slide, slide, slide and on last count with right, step across in front of left foot. Lady step with left in front of right.

(Repeat all as often as desired.)

RYE WALTZ



RYE WALTZ: Couple Dance Music: Comin' through the Rye

This is one of those dances which, like the Virginia Reel, managed to maintain its popularity during the twenties and thirties when few of the old dances were seen.

Closed position: 2/4 time, eight measures.

1. To gentleman's left, lady's opposite foot, touch left toe sideward, then at in-step and repeat.
Then slide, slide, slide to left. Repeat to gentleman's right,
Lady's opposite foot.
2. Change to 3/4 time and waltz twelve measures.
3. Change back to 2/4 time, and slide, slide, slide to gentleman's left, and bow.

(Repeat all as often as desired.)

FLORA-DORA



FLORA DORA

A pleasant little two step dance.

Partners in open position moving counter-clockwise around the room starting with outside foot.

1. Heel, toe and step-close-step
Bend back and touch heel forward
Bend forward a little and touch toe backward
And step-close-step
Repeat starting with inside foot.
Repeat three times.

2. Two-step (close position) six times
Then four slides to ladies right and gents left.
On last count each partner steps across to the front, lady with left foot, gent with right foot.

(Repeat all of dance as desired.)

PATTY CAKE POLKA

Music: Hair of Gold, Eyes of Blue

Couple Dance:

Partners hold both hands or take regular dance position.
Lady starts with right foot, gentleman with left.

Place heel to side, then place toe at stationary foot and repeat.
(Two measures.)

Four slides to lady's right and gentleman's left.
(Two measures.)

Repeat all, to opposite side.
(Four measures.)

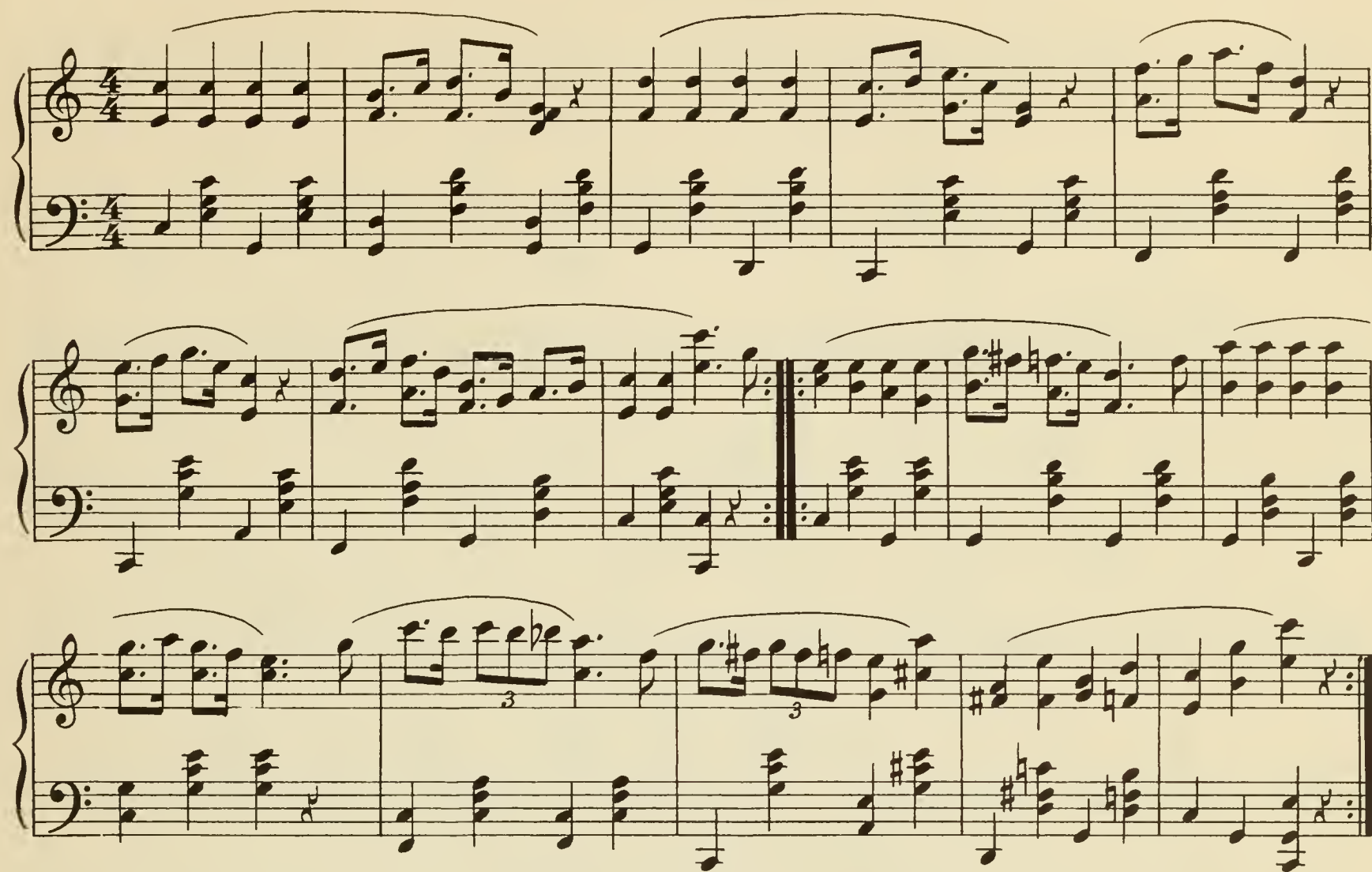
Slap right hands three times
Slap left hand three times
Slap on thighs three times
Two step

Four measures.

Four measures.



SEVEN STEP



SEVEN STEP

Couple Dance:

Couples facing same way. Lady's left hand in Gent's left hand, and right hand in Gent's right hand. Beginning with left foot.

1. Slide close, slide close, slide close, and turn (opposite way).
Repeat beginning with right foot.
2. Slide close slide (beginning with right foot).
Slide close slide (beginning with left foot).
3. Step hop four times (beginning with left).
Repeat all.

A group of young people learned this one summer while camping in the Black Hills. Someone has said it is a variation of the schottische step of Norwegian origin.



BADGER GAVOTTE

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a triplet in the treble staff. The second system ends with a 'fine' marking. The third system continues the melodic and harmonic development. The fourth system ends with a 'D.C. al fine' marking, indicating a double bar line and a repeat sign.

BADGER GAVOTTE Couple Dance

Early American Ballroom couple dance. Tempo not too fast. Couple in open position. Formation large circle around room.

Couple join inside hands, walk forward counterclockwise starting on outside foot.
(Four counts)

Join both hands, face each other, and take three slides in same direction.
(Three counts)

On count four, individuals turn, again join inside hands, and repeat in opposite direction.

Two step eight times.

(Repeat all as desired.)

VARSOUVIANNA
or
VARSOUVIENNE

Formation: Couples in circle facing counter-clockwise. Lady on gentleman's right. Lady places left hand in gentleman's, and he places arm over shoulder of partner and takes her right hand.

A. In this position the couple advances moving to the left as follows:

1. "Sweep, step, step" Both sweep the left foot in front of the instep of the right foot; then step left and close right to the left.
2. "Sweep, step, step" Both repeat above
3. "Sweep, step, step, step, point"
"Gentleman: Sweep left foot in front of instep of right foot, step left, close right to left, step left, point right. Continue to advance forward but at a slower speed.
Lady: Sweep left foot in front of instep of right foot; and lady steps left - close right to left - step left - and point right, crossing over in front of partner to his left side.
4. With the lady in this position on the left, repeat 1, 2, and 3, starting with the right foot and the lady crossing back to her original place on her partner's right.

B. Still in this same position

"Sweep, step, step, point", Lady crossing in front of gentleman to left

"Sweep, step, step, point", Lady crossing to right

"Sweep, step, step, point", Lady crossing to left

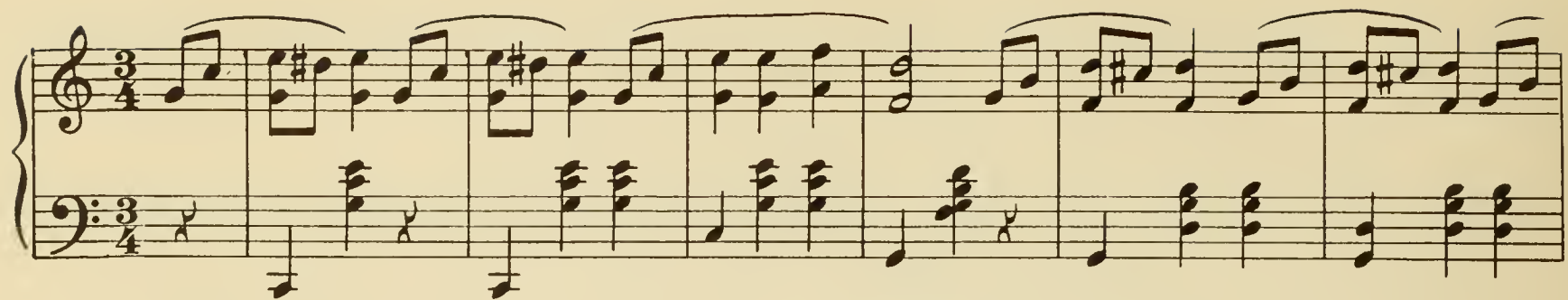
"Sweep, step, step, point", Lady crossing to right

Repeat all as long as desired.

Variations of this dance are to be found in folk dance collections from various countries. The basic step is the same but the tempo and emphasis depends upon the country from which it comes. The Swedish version is smooth and easy, not too fast. The Latin dancers do it in staccota with some stamping and flourishes. Dancers may vary the dance by doing the basic step away from each other and back in open position, or in waltz position moving forward and backward.



VARSOVIENNE



SCHOTTISCHE

Arr. by Flood

SCHOTTISCHE Couple Dance

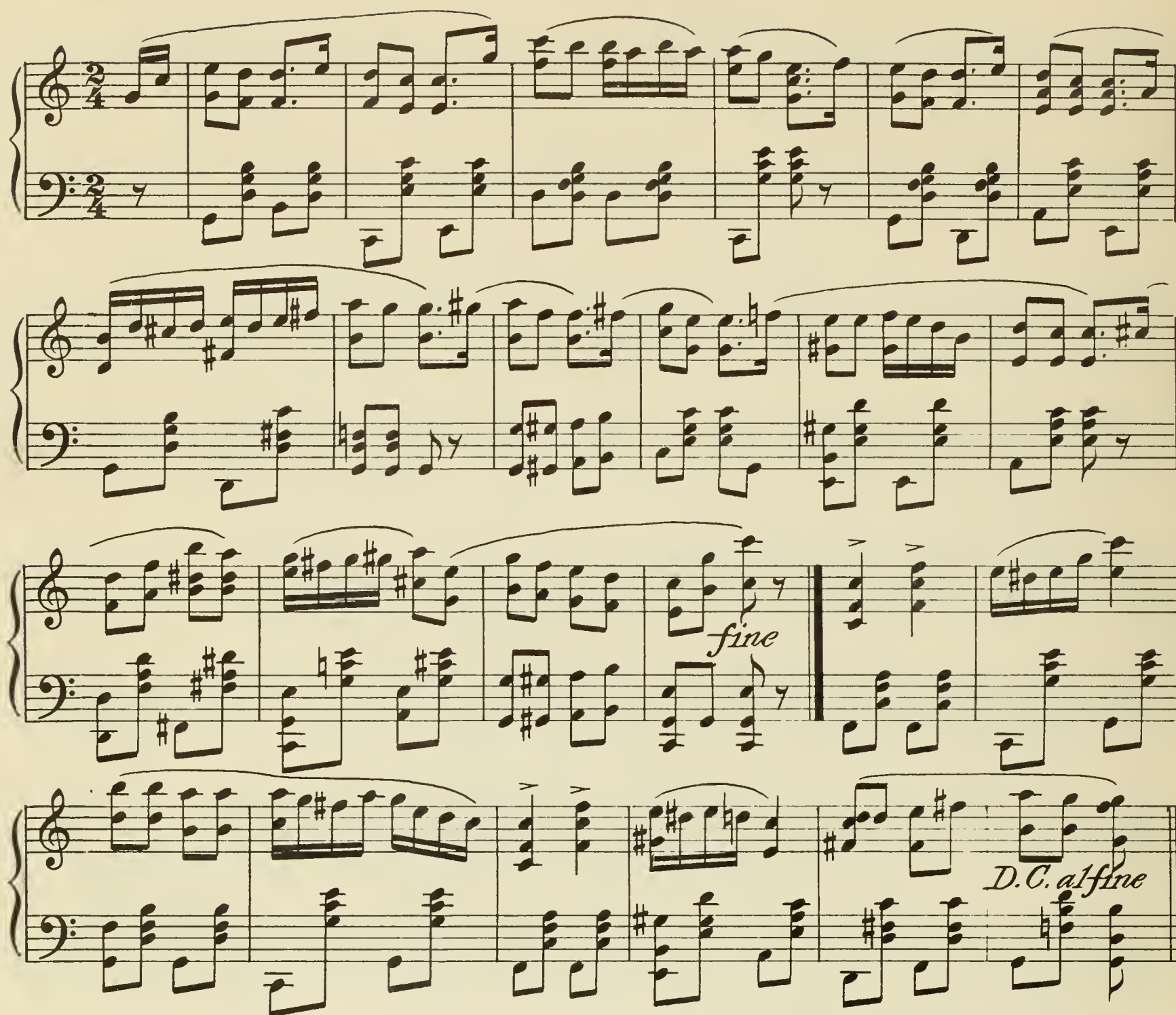
There are any number of variations of the Schottische step and it is used in many Folk Dances as a basic step especially in the Scandinavian countries. Early in the Century, the Barn dance was popular and is almost exactly like the Schottische but is danced more vigorously and less smoothly.

Description:

Couple in open position. Beginning outside foot, walk forward three steps. On count four, hop on outside foot, and swing inside foot slightly forward. Repeat beginning with the inside foot.

The true Schottische step is: "Step, close step, hop". The "running Schottische" is slightly faster: "run run run, hop". The hop comes on count four of each measure. A variation, commonly used, is two Schottische steps followed by four step hops on alternate feet.

POLKA



POLKA (Couple Dance)

Variations of the Polka have been popular in the United States for more than a Century; before that the polka was used widely by the people of Europe in the dances of their Homelands. The basic step is done with a "hop-step, close, step", first on one foot then on the other. It can be done in a not too strenuous manner, but the young people often prefer the more vigorous type with long steps and a "hop-step, close, leap", or at a very fast tempo. Other popular variations include the "Heel and Toe Polka", "Patty-Cake Polka", and "Jessie Polka". There is even a square dance done with the polka step.

TWO STEP

Arr. by Flood

TWO STEP

The Two Step is most widely used in couple dances and mixers, although the occasional Square Dancer may use it for all dances. It is sometimes called the change-step.

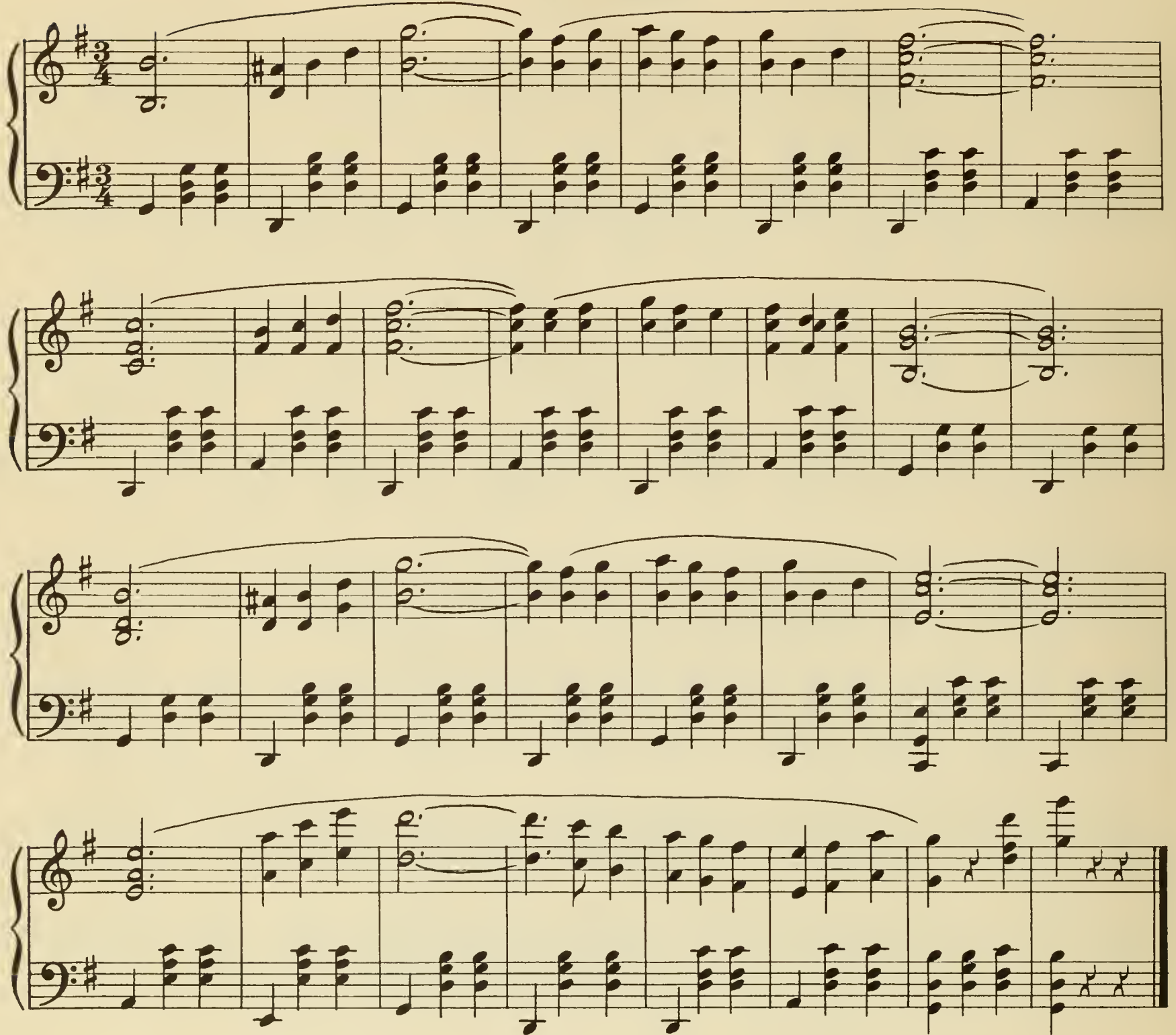
Description: For men, (ladies use opposite foot); couple in waltz position. Step left, count 1, Close right to left, count 2, changing weight to right; step left count 3 and hold count 4, weight on left foot.

Now step right, close left to right, step right and hold, weight on right foot. Repeat all as often as desired, man turning lady as dance proceeds.

Some of the dances included here which use the two step are "Flora Dora," "Badger Gavotte," and "Hula Blues Mixer."

Old favorite tunes which are good two steps are: "Margie," "Four Leaf Clover," "Whispering," "Swanee," "Red Wing" and "Sheik of Araby."

OVER THE WAVES WALTZ



WALTZ Couple Dance

Nothing has ever replaced this step done to 3/4 music as a popular extra number on any dance program. The true waltz is very even, smooth, and closes on count three.

There is an endless number of popular ballads and waltz tunes which have thrilled dancers for many years. Many dancers never learn the "true" waltz step which is "slide, slide, close", but go on blissfully doing the "slide, close, slide" all their lives unaware that they are adapting the two-step to waltz time. Popular Waltz variations include "Black Hawk Waltz", "Spanish Circle", "Valeta", "Beautiful Ohio," "Skater's Waltz," and "Irish Waltz".



FLYING DUTCHMAN

Waltz tempo

Fast

FLYING DUTCHMAN

Music: Special Music by Mrs Flood.

Formation:

Lines of three people around the room in a large circle. If surplus of girls use two girls with one boy in middle. If surplus of boys, use two boys with one girl in middle.

Call:

All step right and swing left across point

Step left and swing right across point

Step right and swing left across point

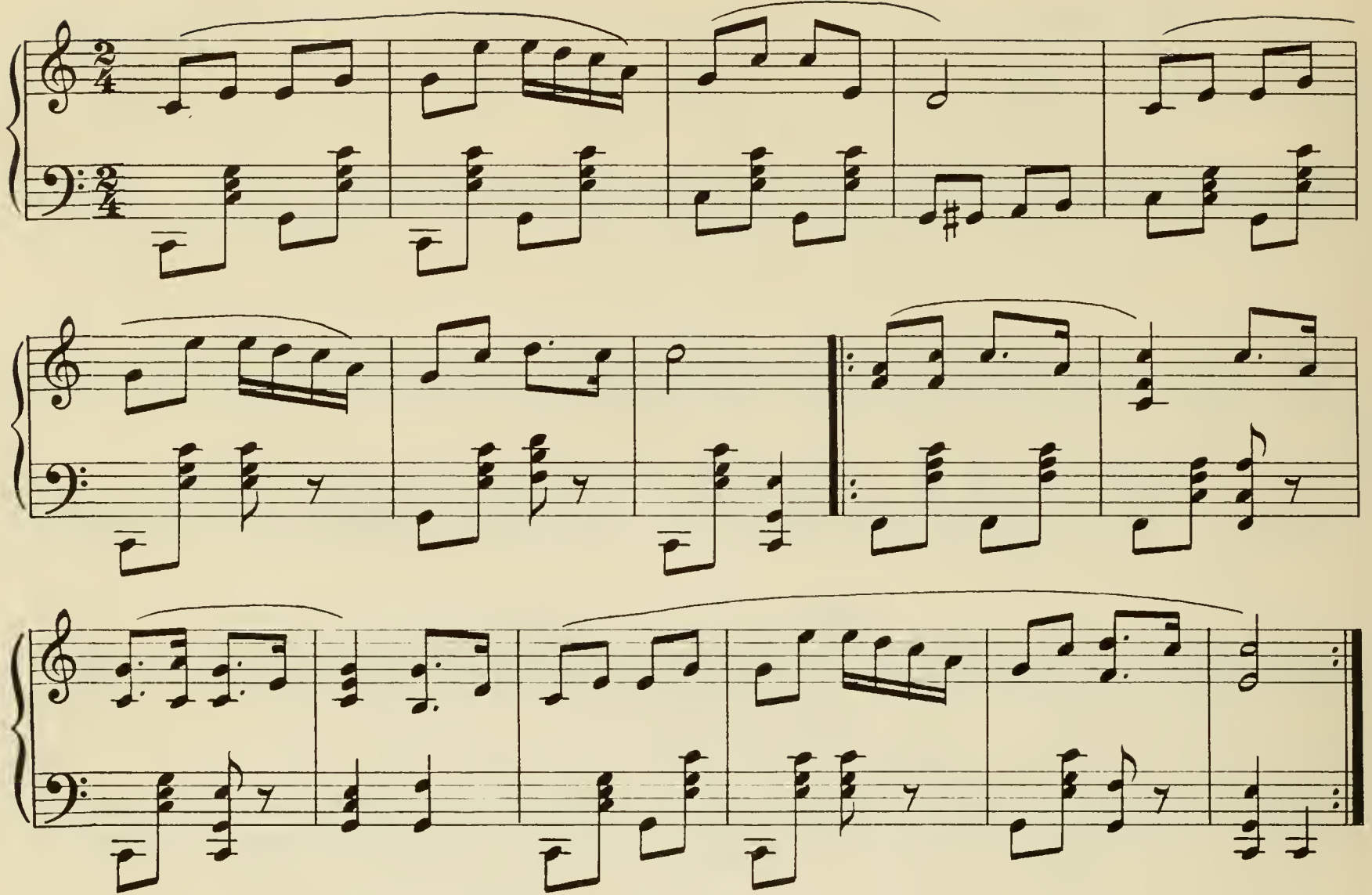
(Moving forward around room in a large circle. Continue until music tempo changes.)

Center person hooks right elbows with right hand partner and turn completely around with little running steps. Then leaves that partner and hooks left elbows with left hand partner and turns around with small running steps. Continue this until change in music tempo.

Then center person drops back becoming the center in a new set of three persons.

Repeat one and two as long as desired.

KINGDOM COMING



KINGDOM COMING - Large Circle

Circle to the left - Circle to the right	Promenade in circle
Allemande Left - Swing Partners	Swing that girl behind you
Promenade in circle	Promenade in circle
Swing that girl behind you	All balance and swing partners.

(Repeat as many times as you wish)

SENTIMENTAL JOURNEY

Mixer

Music: Same Name

Formation: Double circle, men inside, partners facing.

Join both hands with partner and move counter clockwise.

Slide right, close left, repeat three times. Repeat all in reverse direction

Then clap hands as follows. (1) Right hands, (2) Own hands, (3) Left hands with partner, (4) Own hands, (5) Right hands, (6) Own hands, (7) Both hands with partners.

Then in waltz position, partners walk around each other four steps to original position.

Then man moves diagonally to left and meets new partner and lady moves diagonally to right and meets new partner.

Each with

Three steps and clap hands of new partner on count four.

Repeat from beginning as desired.

NARCISSUS
Music: Narcissus

Formation:

Double circle around room. Men in inner circle face ladies in outer circle. Take hands across-Lady's right in Gent's left, her left in his right. Direction for gent---Lady dances counterpart.

Moving to Gent's left:

1. Step left, close right to left, repeat, and three quick slides left. (Four counts)
2. Step right, close left to right, repeat and three quick slides right. (Four counts)
3. Step left touching right toe behind left heel }
Step right touching left toe behind right heel } (Four counts)
Step left and swing right across left }
Step right and swing left across right } (Four counts)
4. Dos-a-dos (passing right shoulders) your partner and move to the left. (Four counts)

Everyone now has a new partner. Continue as long as desirable or until original partners are facing again.

HULA BLUES MIXER
Music: Popular music "Hula Blues"

Formation:

One large circle around the hall; one couple facing another couple, partners side by side, inside hands joined. Both man and woman start with left foot.

Measures:

- 1 - 2 Two-step forward; two-step back
- 3 - 4 Two-step forward; two-step back
- 5 - 6 Grapevine step to left
Each couple does a grapevine to its left - step to side with left, step right in back of left, step to side with left, swing right in front of left.
- 7 - 8 Grapevine step to right
- 9 - 12 Step brush turn away from each other (four counts)
Gent turns left, one full circle back to place on four step brushes, starting with left.
Lady turns right on four step brushes starting with left.
(Step left, brush, right, brush, etc.)
- 13 - 16 Pass through on four two-steps
Pass through, opposite couple and meet a new couple, taking four two-steps for movement. Greet the new couple with "HI".

Repeat as needed.



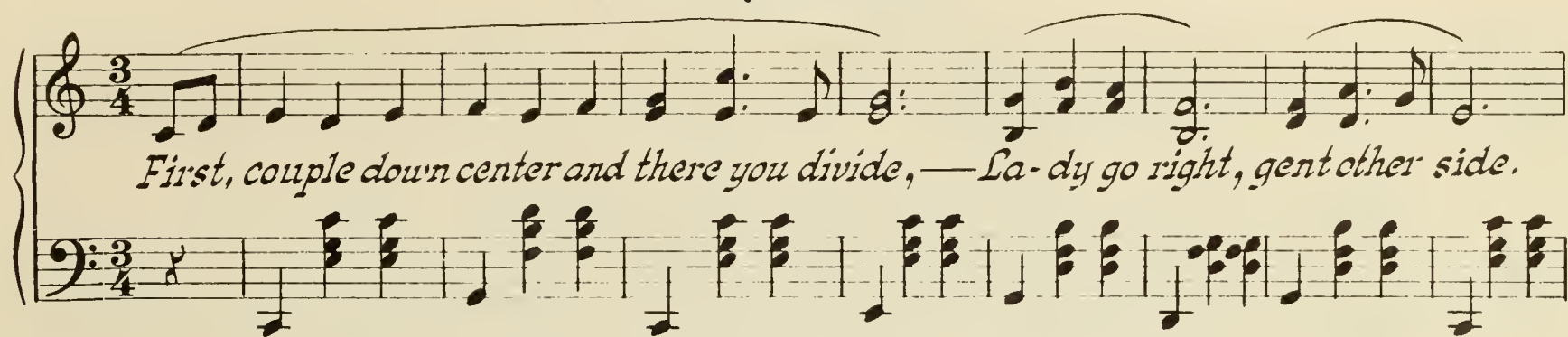
Part VI

The Singing Calls, Words and Music

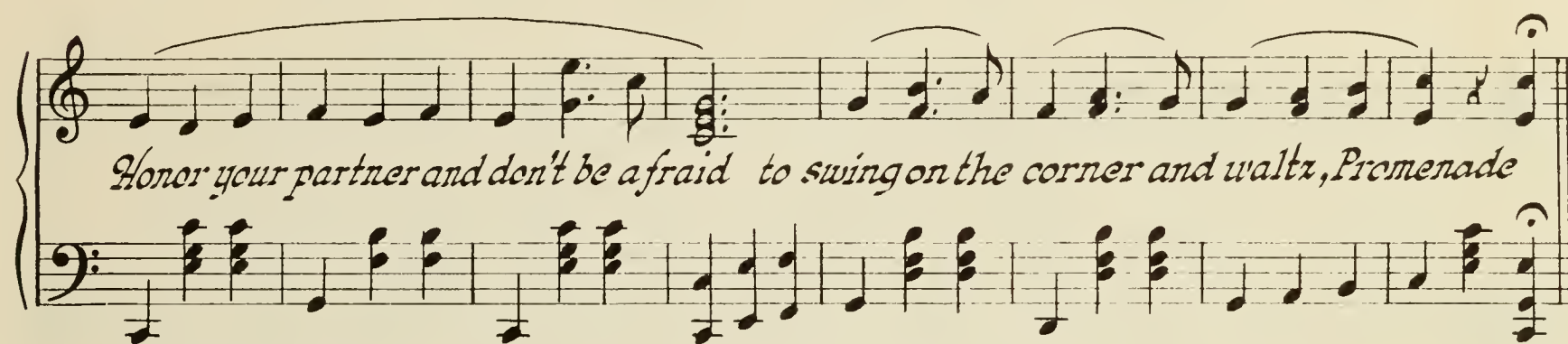


Annual Junior Festival. Lincoln, Nebraska, April 19, 1954.

WALTZ QUADRILLE

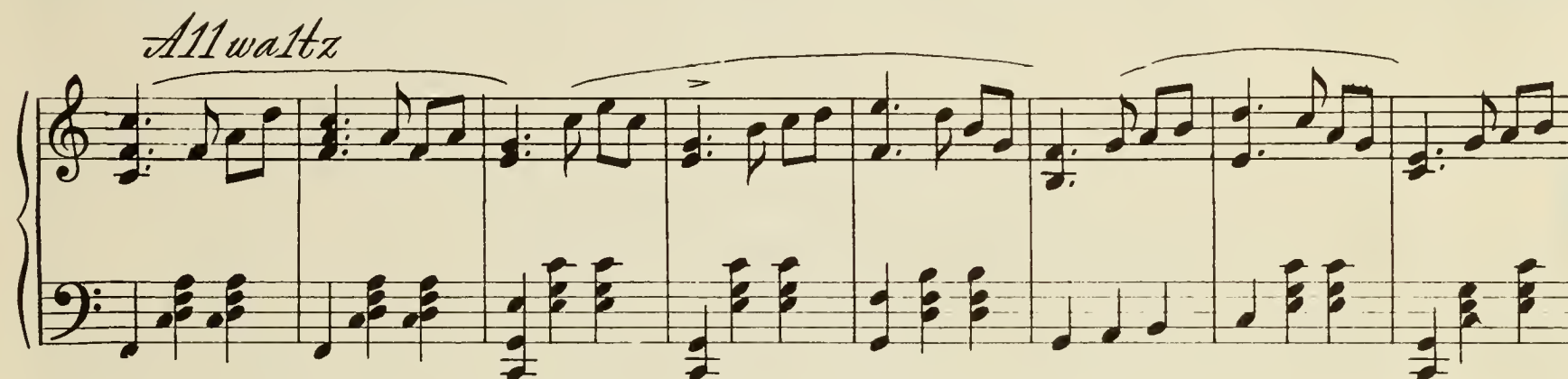


First, couple down center and there you divide, — La- dy go right, gent other side.



Honor your partner and don't be afraid to swing on the corner and waltz, Promenade

All waltz




WALTZ QUADRILLE Music: Special Arrangement

First couple down center and there you divide

Lady go right, Gent other side

(Partners divide and each goes around to outside of square and back to original place.)

Honor your partners and don't be afraid

To swing on the corners and waltz promenade

(Each couple waltzes around square and back to gentlemen's place.)

(Repeat head gent taking new partner, the second lady down center.)

(Repeat for second, third and fourth couples.)

BETSY LINER

*Bow down, Bet-sy Li-ner, Bow down, Bet-sy Li-ner,
R. hand turn, Bet-sy Li-ner, R. hand turn, Bet-sy Li-ner,*

*Bow down, Bet-sy Li-ner, Won't you be my dar-ling.
R. hand turn, Bet-sy Li-ner, Won't you be my dar-ling.*

BETSY LINER

Especially Adapted for Children

Explanation: (Group sings the words as it dances).

1. Two steps forward and bow on the first line.
Two steps back in place and bow on the second line.
Repeat for the next two lines.
2. Advance, clasp right hands, walk around each and back to place on the first two lines.
Repeat for the third and fourth lines.
3. Repeat using left hand. Same as second except the turn is with the left hand.
4. Repeat using both hands.
5. Same as others except each time they advance they do the Do-Si-Do. (Step up to each other, pass left shoulder to left shoulder, each a step to the left and back into place. Arms may be swinging at the side as this is done or they may be folded across the chest.)
6. Reel:
Head couple hooks right elbows, turn once and a half around each other and on to the next in line, hooking left elbows once around and back to partners in the center, where they again hook right elbows and go to the next in line where they again hook left elbows. This continues until reelers have traveled the length of the opposite line.
7. When the reelers finish, they face each other, clasp out-stretched hands and back to their original places.
8. Head couple turns each person to the outside and counter march to the end of the line.
The rest of the couples follow the person at the head of their respective lines.
9. When the head couple reaches the end of the line, they form an arch. The others clasp hands, follow through and sashay back to position. The dance is then repeated with a new head couple.

RED RIVER GAL

*I - First couple to the right, and you balance ——— and you circle to the
 II - And you lead to the next, and you balance ——— and you circle to the*

*left and to the right, ——— And swing with the oppo - site
 left and to the right, ——— And swing with the oppo - site*

*lady ——— And you swing with your Red Riv - er Gal. ———
 lady ——— And you swing with your Red Riv - er Gal. ———*

RED RIVER GAL Music: Red River Valley

Comment:

This can also be done as a square dance.

Formation:

Double Circle--Couples facing each other in sets of four.

(Note: This is the formation used for Kentucky Running Set calls also). As the dance progresses, each couple moves in its original direction to the next couple, progressing the opposite way.

Call:

The first couples lead down the Valley
 And circle to the left and to the right
 And you swing with the girl in the valley
 Then you swing with your Red River Gal.

And you lead right on down the valley
 And circle to the left and to the right. etc.

(Continue until original couples meet or until the caller feels the group has had enough.)

LIFE ON THE OCEAN WAVE

Music: Life on the Ocean Wave (Federal Writer's Pamphlet.)
or Good Morning, by Mr. & Mrs. Henry Ford).

Formation:

Square set.

Call:

Two head ladies cross over and by that gentleman stand

Two side ladies cross over and all join hands

Honor your corner lady

Honor your partners all

Swing the corner lady and promenade the hall.

Two head gents cross over and by the ladies stand

Back with the left, take hold of hands and balance for in a line.

(Gents join left hands and give partners right hands)

Break in the center, swing half way round and balance in a line again.

(Couple turns so ladies join left hands.)

Break once more, swing back to place, and those two ladies change.

All promenade.

(Continue until ladies and gents have changed four times.)



GLORY, GLORY, HALLELUJAH

Music: Battle Hymn of the Republic

The first little lady promenade around the inside ring,
When you get back you step right up and give him a great big swing,
When you have swung you face about and the rest of the set fall in,
And you counter march around the ring, SINGING - - -

GLORY, GLORY HALLELUJAH, GLORY, GLORY HALLELUJAH,
GLORY, GLORY HALLELUJAH, and you stand in line again.

The leading couple do-si-dos, and then you open out.

The next couple do-si-dos, and then you open out.

The next couple do-si-dos, and then you open out,

And the last couple do the same.

Now everybody forward and back.

I'll tell you the reason why.

Forward again and pass right through

And look her in the eye.

Step right up and swing her boys

You swing her 'til she cries,

And everybody swing back home.

Do-si-do your corners all, your corners do-si-do.

Do-si-do your partners all, your partners do-si-do.

Allemande left your corners, and you allemande right your own.

And you grand right and left all the way around, SINGING - - -

GLORY, GLORY HALLELUJAH, GLORY, GLORY HALLELUJAH

GLORY, GLORY HALLELUJAH, and you swing when you get home.

LIFE ON THE OCEAN WAVE

Two head lad-ies cross ev-er,— And by the gentle-man stand;

The first system of music is in 6/8 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Two side lad-ies cross ev-er— And all join hands; Hon-or your cor-ner,

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

La-dy,— Hon-or your part-ners all,— Swing the cor-ner, La-dy,— and

The third system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

prom-e-nade the hall:—

The fourth system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

The fifth system of music concludes the piece with a final melody and accompaniment. The lyrics are written below the treble staff.

208357

DARLING NELLIE GREY

Music: Darling Nellie Grey

Introduction:

Well you all join hands and you circle to the left,
Circle left, remember what I say,
Circle back to the right, everybody's goin' wrong,
And you ALL swing your Darling Nellie Grey.
O well, it's allemande left with the lady on your left
And your right hand to your Darling Nellie Grey,
Grand right and left.
Now, when you meet your darling, just promenade her home,
To the tune of Darling Nellie Grey.

Pattern:

First couple to the right and there both ladies change,
Change right back, remember what I say,
That you right and left right through, and you right and left right back,
And you both swing your Darling Nellie Grey.
Then you go up to the next and you circle twice around,
To the tune of Darling Nellie Grey.
Then you both docey-doe with the boy and girl you know,
Hurry up, don't get left along the way.
Now you go up to the last and there both ladies change,
Change right back, remember what I say,
That you right and left right through, and you right and left right back,
And you ALL swing your Darling Nellie Grey.
Oh well, it's a allemande left with the lady on your left,
And your right hand to your Darling Nellie Grey,
Grand right and left,
Now when you meet your darling, just promenade her home,
To the tune of Darling Nellie Grey.

(Repeat the patter for couples, second, third, and fourth.)

THE HOKEY POKEY

Record: Ray Anthony B.M. 1-3-09

11241

The following is a modern adaptation of "Here We Go Looby-Loo". All young dancers are doing today.

Stand in a circle, facing in.

1. You put your right foot in
2. You put your right foot out
3. You put your right foot in
4. And you shake it all about
5. You do the Hokey Pokey
6. And you turn yourself about
7. That's what it's all about.

Repeat using parts
of the body indi-
cated at right.



Right arm
Left arm
Right elbow
Left elbow
Head
Right hip
Left hip
Whole self
Back side

NELLY GREY

*Intro: You all join hands and you circle to the left, circle left, re-mem-ber what
First couple to the right, and there to ladies chain, etc. —*

I say, Circle back to the right, Every body's going wrong, and

all swing Darling Nellie Gray. — Oh, well, its Allemande left, to the lady on your

left, and your R. hand to your Darling Nellie Gray. — Now, when you meet your

darling, Promenade her home, To the tune of Darling Nellie Gray. —

CAPTAIN JINKS

I - Dos-a-dos your corners, All - - - - - Dos-a-dos your
II - Swing your corner, Lady, - - - - - Allemande.

partners all, - - - - - fine
Left just one, Prom-e-nade the girl you swung
Allemande left your corner, Prom-e-nade, - - - - -

Allemande left your partners, - - - - -
D.C. al fine

CAPTAIN JINKS Music: Captain Jinks

Introduction:

Do-Si-Do the corner lady.
 Do-Si-Do your own little doll
 Left hand 'round with the corner lady
 Right hand 'round with your partners all
 Swing the corner lady --- (Put her on your right)
 Allemande left just one
 And promenade the girl you "swung". (Your new partner.)

(Repeat three times.)

The easy singing calls are well adapted for use in youth and children's groups. Also recommended for younger dancers is a Capital Record Album "Square Dance Party", by Les Gotcher.

IRISH WASHER WOMAN

All four gents lead to the R. of the ring and when you get there you balance and swing, &

When you have swung re-mem-ber my call and Allemande left and Promenade all.

IRISH WASHER - WOMAN Music: Irish Washer-woman

Four gents lead out to the right of ring,
When they get there, they balance and swing
When they have swung, Remember my call
A--left and a-right and a--promenade all.

(Repeat three times; then all may be repeated beginning "Four Ladies lead out".)

JINGLE BELLS

Music same by Frank Glick, Lincoln, Nebr.

This is a little pattern which was composed to add to the fun and spirit of a dance during the Christmas season. It is, of course, appropriate only at that time of year.

The call is sung to the traditional tune of Jingle Bells, and the dancers like to sing it in unison, at least the chorus of the tune each time it occurs.

The musicians play the chorus first, then the verse three times, then the chorus once, and so on, alternating one chorus and three verses until the dance is finished.

Introduction: Chorus of Song

Filler and Ending:

Left Allemande, right and left grand, singing all the way, Oh what fun it is to ride in a one-horse open sleigh, meet your girl, promenade around, singing all the way, Oh what fun it is to ride in a one-horse open sleigh.

Pattern: Verse of Song.

The call for the verse is as follows:

First couple to the right and circle half around,
Right and left back through, and circle to the left,
Then do a docey-do in the good old fashioned way,
Like riding through the snow in a one-horse open sleigh,

Then lead up to the next and circle half around, etc.

Then lead up to the next and circle half around, etc.

Repeat the above for the second, third and fourth couples, bringing in the chorus call between the activity of each couple, as well as at the beginning and the end.



JINGLE BELLS

The musical score for "Jingle Bells" is presented in 2/4 time. The first system consists of two staves. The treble staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass staff starts with a quarter rest, followed by eighth notes G3-A3, B3-A3, G3-F#3, and a quarter rest. The second system continues this pattern with more complex sixteenth-note figures in the treble and eighth-note chords in the bass. The third system is labeled "Chorus" and features a double bar line. The fourth system continues the chorus with similar rhythmic patterns. The fifth system concludes the piece with a final chord in the treble and a descending eighth-note line in the bass.

JESSIE POLKA SQUARE

Music: Adapted from "La Jesuscitaen Chicuahua"

The side couples arch and the head couples duck under
Dip and dive 'round the square. Home you go and don't you blunder.
Do an allemande left. Put your arm around your partner.
In a star promenade we'll do the Jessie Polka dance.

With a heel and a toe we'll start tne room to jumpin'.
As the girls turn back you can see their bustles bumpin'.
We could dance the night through as if it were a minute.
Our hearts are really in it. 'Tis the Jessie Polka dance.

Now watch your corner girl and when she comes around
Take her in your arms and swing her round and round.
Promenade her home and you keep her for your partner.
Balance and you swing her 'till the music starts again.

(Repeat three more times, then end as follows:)

Balance and you swing here. That's the Jessie Polka dance.



McNAMARA'S BAND

Music: Popular sheet music of same name.

Originator: Bud Eudick, Colorado Springs, Colo.

The ladies star right, the gents lead right, halfway around the ring.
When you meet your little girl you give her a great big swing.
You leave her there and the gents star right and listen to the band.
Allemande left the corner girl and by your partner stand.

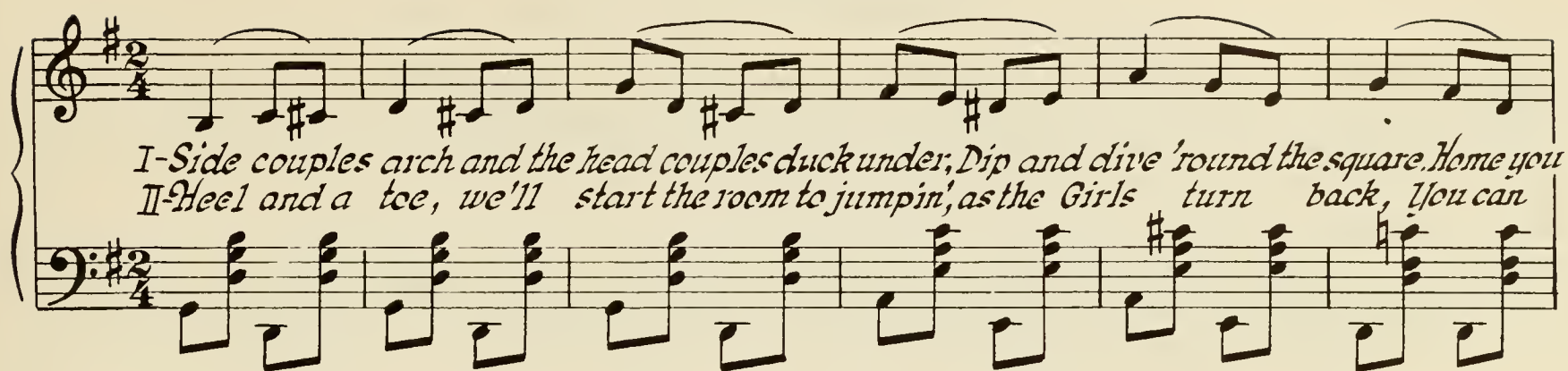
The first and third go forward and back
The side four do the same.
The first and third half right and left
The sides half promenade.
Now swing your partners one and all and listen to the call.

It's dos-a-dos your corner girl and balance to your own
Then you bow and half sashay.
A right to the next whirl away
On to the next. Left elbow swing
And you promenade the next girl 'round the ring.

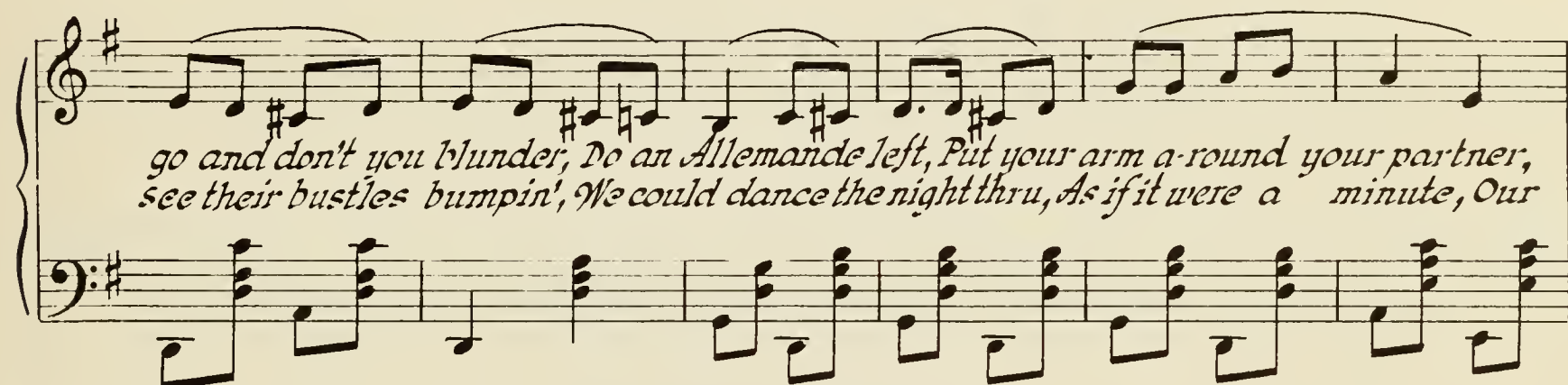
(Last four bars of music repeats here to finish.)

(Repeat three more times.)

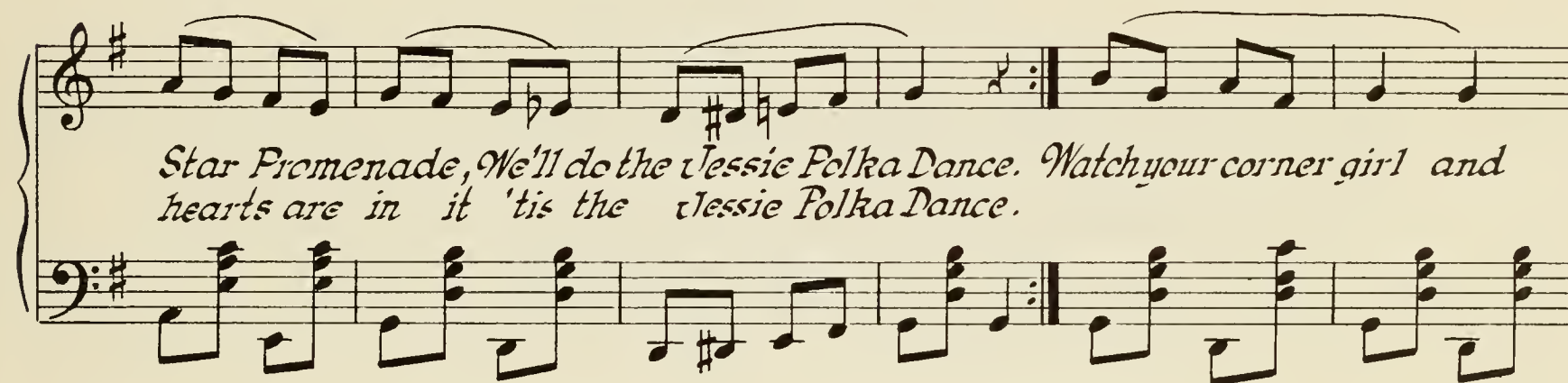
JESSIE POLKA SQUARE



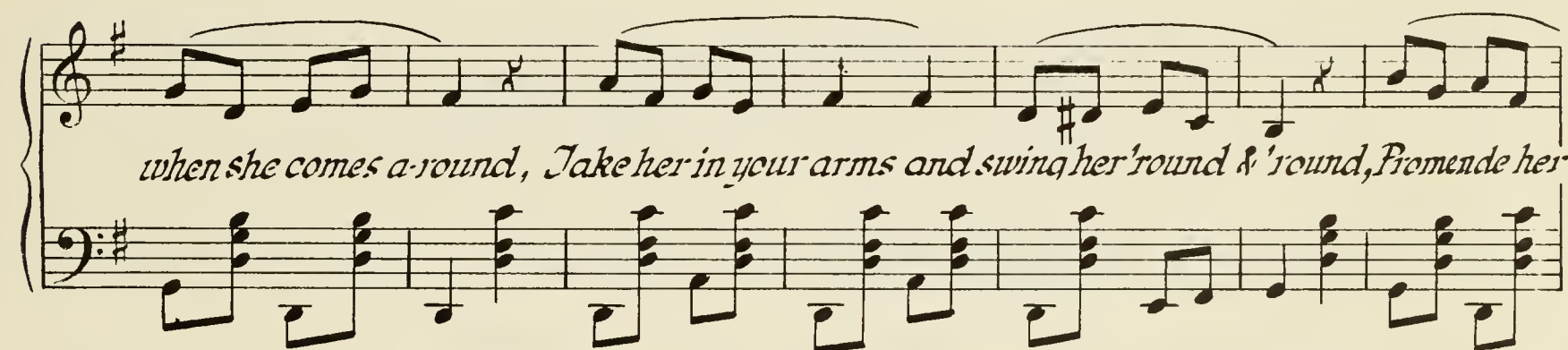
*I-Side couples arch and the head couples duck under, Dip and dive 'round the square. Home you
II-Heel and a toe, we'll start the room to jumpin', as the Girls turn back, You can*



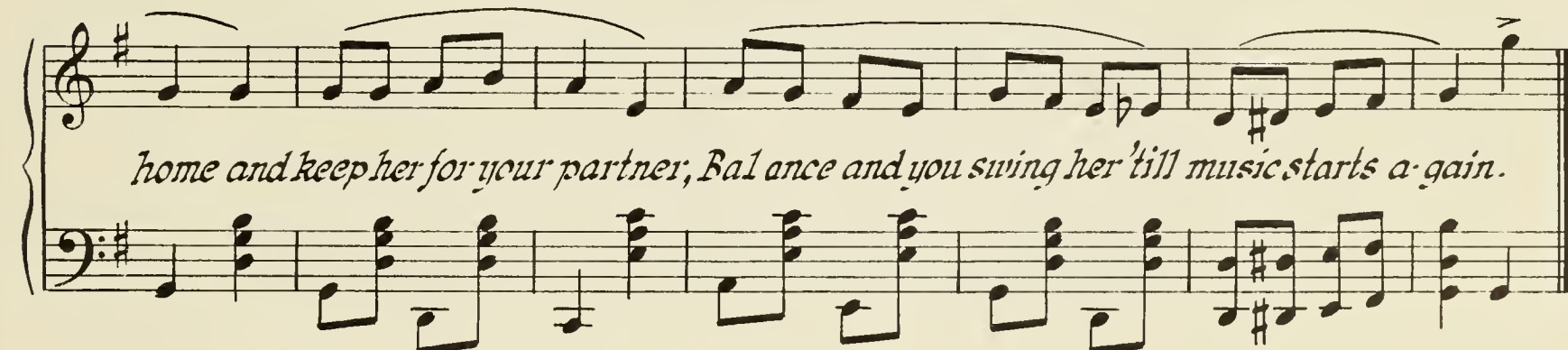
*go and don't you blunder, Do an Allemande left, Put your arm a-round your partner,
see their bustles bumpin', We could dance the night thru, As if it were a minute, Our*



*Star Promenade, We'll do the Jessie Polka Dance. Watch your corner girl and
hearts are in it 'tis the Jessie Polka Dance.*



when she comes a-round, Take her in your arms and swing her 'round & 'round, Promenade her



home and keep her for your partner, Bal once and you swing her 'till music starts a-gain.

CINDY

Original call by Tommy Hawkins, Baystown, Texas.

Introduction:

Sashay 'round your corner, go back and swing your own
Allemand left your corner and promenade "Cindy" home.
Come along home "Cindy", Come along home with me, promenade
Home "Cindy" and take a swing with me.

Figure:

Head couples down the center and split the ring in two
Come in the open window and swing with "Cindy Lou".
Side couples down the center and split that ring in two,
Come in the other window and swing "Lucindy Lou."

Allemande left your corner and allemande right your own,
Go back and swing your corner and promenade--Her home.
Come along home "Cindy", Come along home with me, promenade
Home "Cindy" and take a swing with me.

Side couples down the center and split that ring in two,
Come in the open window and swing with "Cindy Lou".
Head couples down the center and split that ring in two,
Come in the other window and swing "Lucindy Lou".

Allemande left your corner and allemande right your own,
Go back and swing your corner and promenade her home.
Come along home "Cindy", come along home with me,
Promenade home "Cindy" and take a swing with me.

Four ladies to the center and circle once around,
Go back and swing your honey and promenade around.
Come along home "Cindy", Come along home with me,
Promenade home "Cindy" and take a swing with me.

(Repeat entire figure of dance.)

Explanation:

Head couples pass through center and separate. Ladies go to their right, gents go to their left around one. Pass through the side couples, who have formed an arch. They now meet their own partner in the center, take her to the nearest position (opposite couple's home position) and swing once around. Join nearest hands and form an arch, so side couples may come in the other window.

Side couples go down the center as soon as head couples have come through the open window and cleared the center.

In the Figure of the dance, after each allemande left and allemande right, your corner becomes your new partner.

Music Note:

Introduction: Play verse and chorus.

Figure: Play verse three times and chorus.

Filler: Play verse and chorus.

Repeat.

GET ALONG HOME, CINDY

Two systems of piano accompaniment for the song 'GET ALONG HOME, CINDY'. The first system is in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, ending with a repeat sign.

LADY 'ROUND THE LADY

The first system of the piano accompaniment for 'LADY 'ROUND THE LADY'. It is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'The lady, round the lady, and the gent around the gent, and the gent around the lady, and the' are written below the treble staff.

The second system of the piano accompaniment for 'LADY 'ROUND THE LADY'. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'lady 'round the gent, Four hands half, and, half right and left. Swing your lady once around and' are written below the treble staff.

The third system of the piano accompaniment for 'LADY 'ROUND THE LADY'. It features two endings. The first ending is marked '1.' and leads back to the beginning of the system. The second ending is marked '2.' and leads to the final chord. The lyrics 'lead up to the next. And the' are written below the treble staff.

CATTLE CALL WALTZ

Originator: Dick Montgomery, Estes Park, Colo.

Music: Cattle Call Waltz

Oh, it's left 'round your corner,
And right 'round your partner
Then waltz the next girl that you meet.
It's left 'round your corner,
And right 'round your partner.
Then waltz the next girl that you meet.

Chorus:

Rock, rock waltz once around.
And you rock, rock, go on to the next.
And you rock, rock, waltz once around.
Then you turn that lady and bow.

(Repeat three times, and you've got your partner back.)

Explanation:

"Oh, it's left 'round your corner." Allemande left your corner.

"And right 'round your partner." Do a waltzing allemande right with your partner. Begin to waltz with the next girl on the word "meet" for perfect timing.

"Then waltz the next girl, etc" Waltz once around with your right-hand lady, in her home position, so all gent's backs are to center of set.

"It's left 'round your corner." Allemande left your new corner.

"And right 'round your partner." Same as above with new partner.

"Then waltz the next girl that you meet." Waltz once around with your opposite lady, in her home position.

"Rock, rock waltz once around." Rock forward, rock backward, and again waltz once around with your opposite lady.

"And you rock, rock, waltz once around." Rock forward and back, and waltz once around with your original corner at her home.

"Then you turn that lady and bow". Twirl your original corner lady and bow to her.



CATTLE CALL

A-left to your corner, Go right past your partner and waltz the next lady a-

The first system of musical notation for 'CATTLE CALL'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a series of eighth and quarter notes descending to G4. The bass line features a series of chords, primarily triads and dyads, mostly on the notes G2, B2, and D3.

round ——— It's a-left to your corner, Go right past your partner and

The second system of musical notation. The melody continues from the first system, with a repeat sign at the beginning of the phrase 'It's a-left to your corner'. The bass line continues with similar chordal accompaniment.

waltz the next lady a-round. ——— And rock, — rock, —

The third system of musical notation. The melody includes a measure with a repeat sign. The bass line continues with chords, including some dyads and triads.

Waltz once a-round, and you Rock, — rock, — on to the next and you Rock, —

The fourth system of musical notation. The melody features a measure with a repeat sign. The bass line continues with chords, including some dyads and triads.

rock, — Waltz once a-round and you twirl that lady, I bow! —

The fifth and final system of musical notation. The melody concludes with a final note. The bass line continues with chords, including some dyads and triads.

LOCH LOMOND

You take the low road and back by the low road, Now do it a-

gain in the gloam — ing, Now you swing your lassie high as you're

comin' thru the rye, Aye swing your little lassie to Loch Lo — mond.

LOCH LOMOND

From record called by Ed Durlacher

You take the high road and back by the low road
Now do it again in the gloaming

(Leading couple makes an arch and the receiving couple walks under; both couples wring the dishrag and face each other again as in Dip and Dive. Then leading couple ducks under the arch formed by the receiving couple; wring the dishrag and face again.)

The high road and the low road
(Couples repeat this movement again-)
Do it again in the gloaming.

Now you swing your lassie high as you're coming through the rye
Aye, swing your little lassie to Loch Lomond.

(Next couple:)
Now you take the high road, etc.

Swing your bonnie Blue Bell as you're coming through the dell
Aye, swing your lassie to Loch Lomond

(Third couple:)
Now, you take the high road, etc.

You swing her like a feather as you're coming through the heather
Aye, you swing your little lassie to Loch Lomond

Aye, you swing your little lassie
You swing her up and down
You promenade your lassie all around the town
(Caller just waits until the end of the phrase, prompting the next couple to get ready).

CHANGING PARTNERS

Music: Same Name. Record: Dix Discs 2355 A, Lincoln, Nebr.

A number of waltz routines, written to fit certain songs or music, have become popular during the past few years. Some of these are Black Hawk, Waltz of the Bells, Irish Waltz, Capistrano, Beautiful Ohio, and Over the Waves. Such a dance is Changing Partners by Alden Metcalf, Lincoln, Nebraska.

First you honor your partner then the lady on the left
Left hand round with your corner and a grand old right and left.
Waltz along as you travel till you meet your pretty maid
Put your arm around her waist for a star promenade.

Waltz along in your star and if you will be so kind
All the ladies turn back to the gentleman behind
Waltz along in your star for a little while and then
All the ladies turn back and change partners again.

Waltz along in your star and if you will be so kind
All the ladies turn back to the gentleman behind
Waltz along in your star for a little while and then
All the ladies turn back and change partners again.

Left hand round with your corner and a grand old right and left
Waltz along as you travel first your right and then your left
When you meet with your partner you just take her in your arms
Waltz all around the hall and admire her charms.

(Add this for a mixer if you like two verses, more if you prefer)
Look around on the floor for a partner that is new
You're about to CHANGE PARTNERS (It's more fun if you do)
For you'll only have that partner for a moment or two.

(Use this for a closer if you like.)
Find the one that you had when you first began this dance
Get the same one again while you still have the chance
Hold her close in your arms and waltz all around the floor
Keep that same one from now on and change partners no more.

MY LITTLE GIRL

Music: My Little Girl

Description of call:

Sing---First couple promenade, around the outside, around the outside of the ring. Two ladies chain right down the center (Ladies one and three.) Then you chain them home again, two ladies chain the right hand couple (Ladies one and two), and you chain them home again. Two ladies chain the left hand couple (Ladies one and four) then you chain them home again.

Patter for Filler:

All around your left hand lady, Oh'Boy, what a baby. See saw your pretty little taw-she's the best you ever saw. Allemande left-right with your left hand. A right to your own and a right and left grand. The ace is high and the deuce is low, meet your own and away you go and promenade her.

Sing:

Promenade your honey home, then swing your honey till she feels funny.
She's the girl that you adore. Repeat for second, third, and fourth.

ROSE OF SAN ANTONE

Music: Popular song of same name.

Originator: Dr. J. Vannes Boone, Dallas, Texas.

Introduction:

Oh, you swing 'em boys, swing 'em round and round,
Promenade that little lady 'round the town.
Promenade back home with the one you call your own
And swing with the Rose of San Antone.

Figure:

First couple to the right, circle four and smile
Dos-a-dos your partner in the gay mountain style.
Swing with your opposite as though she were your own
And swing with your Rose of San Antone.
On to the next. . .etc. (Same as before).
On to the next. . .etc. (Same as before).
Swing on the corner, the lady on your left.
Go back and swing your partner. She's the one you love the best
It's allemande left your corner and dos-a-dos your own
Balance to your partner and weave the ring back home.

(Like grand right and left without touching hands.)
Weave that ring, weave it 'round and 'round.
When you meet your partner you just dos-a-dos around
Still you weave that ring 'til you find your own
And swing with the Rose of San Antone.

(Second couple to the right. . .etc.)

DOWN YONDER By Lew Torrance and Bill Moyer

Music: Popular Sheet Music

It's the allemande left, let's do it Alamo style
Give a right to your partner, and
We'll balance a while
A right hand swing---go halfway round and balance again
A left hand swing and catch the next, and balance that ring
A right hand swing, and then you rock out and in
Now you swing with the left and do a grand right and left ('N)
Down Yonder when you meet with your maid
Just take her by the hands, lads, We'll all promenade
Your Daddy and Mammy, and Ephraim and Sammy
Are waitin' Down Yonder for you.....

The four gents star, you turn the opposite gal
You star right back and turn your own little pal
Sashay round your left hand lady, one time around
See-saw your pretty baby, don'tcha fall down (Ya give your)
Corner a swing, ya got the world on a string (then it's a)
Left allemande and now a right and left grand, boys, ('N)
Down Yonder, when you meet your new maid
Just take her by the hands, boys, all promenade
Oh, they're raisin' a fuss, and a hullabaloo
A 'waitin' Down Yonder for you.....

DOWN YONDER (Continued)

The four ladies star, you turn the opposite men
You star back home, now, and turn'em again
Sashay round your right hand lady one time around
See-saw round your pretty baby, don'tch fall down (Ya give your)
Corner a swing, ya got the world on a string (Then it's a)
Left allemande and now a right and left grand, boys ('N)
Down Yonder when you meet your new maid
Just take her by the hand boys and all promenade
Oh, they're raisin' a fuss, and a hullabaloo
A 'waitin' Down Yonder for you.....
(Repeat opener for middle break--repeat all.)

CRAWDAD SQUARE By Woody Wall

Music: Crowdad Song that Phil Harris made so popular
Record: Black Mountain #115

Introduction:

Honor your partner, corner, too, Honey,
Swing your own, that's what you do,---Babe,
Allemande left with the old left hand,
Walk right into a right and left grand,
Honey, Baby Mine.
Do-si-do when you meet your own,---Honey,
Swing your own that's what you do,---Babe,
You get a line, I'll get a pole,
Walk those gals to a crowdad hole,
Honey, Baby Mine.

Figure:

Allemande left and gentlemen star, Honey
Ladies turn right where you are, Babe
All the way round to the corner maid
A left hand swing and promenade,
Honey, Baby Mine.
Crowdads melt right in your mouth,--Babe,
Take those gals and promenade,
Honey, Baby Mine.

Allemande left and allemande Thar,--Honey
A right and left and form a star,--Babe,
Ladies keep on the outside track,
Keep those crowdads backin' back
Honey, Baby Mine.

Let that star to the heavens whirl,--Honey,
Right and left to the next pretty girl,---Babe,
Shoot that star and find your own,
Give her a whirl and promenade home
Honey, Baby Mine.

Ending:

Right hands up and around you go,---Honey,
Four little ladies in a do-pas-so,---Babe,
When you've done the do-pas-so,
Promenade and home you go,
Honey, Baby Mine.

Repeat body and ending once or three times, rather long if done four times. You get them back to partners by repeating once.



ALABAMA JUBILEE

Music: Popular sheet music for same tune.

Originator: Joe Lewis, Dallas Texas.

Honor your partner, the girl on your right.
Swing with your corner 'till she tells you good night.
Swing your partner, and you push her away.
Yank her right back and you swing and you sway.
Allemande left and a right and left grand.
When you meet your partner you just take her hand
And promenade, just you and me to the Alabama Jubilee.

Four ladies promenade inside of the ring.
Back to your partner and give him a swing.
Dos-a-dos around the corner girl.
Back to your partner with a swing and a whirl.
Four gents promenade inside of the hall.
Back to your partner and a dos-a-dos all
Now the corner girl will swing with you. (This line in music, repeats here.)
Promenade on the old Choo-choo, to the Alabama Jubilee.

Left to your corner and turn her around.
Right to your partner with a full turn around.
The right hand lady with the left hand 'round
Swing with your partner 'till her feet leave the ground.
Allemande left and right and left grand.
When you meet your partner you just take her hand
Promenade just you and me to the Alabama Jubilee.
Four ladies promenade.....etc. (Repeat three more times.)

HURRY, HURRY, HURRY

Music: Popular Sheet music of Hurry, Hurry, Hurry

Everybody swing your corner, boys,
Swing 'em high and low
Swing the next girl down the line. . .
Don't you let her go
Now go back home and swing your own,
Swing and swing and swing
Then you promenade your pretty girl 'round the ring.
(Repeat last two bars of music here).

First old couple lead to the right,
Circle four hands round
Take that couple on with you, and
Circle three hands round
Take that couple on with you and circle
Five hands round
Now leave those four, and join the line of three.
The ladies chain across the hall, but don't return
Now chain again along the line, just
Let 'em churn
Now turn and chain across the hall,
Don't let 'em roam
Now chain the line and swing your honey home.

HURRY, HURRY, HURRY (Continued)

Allemande left with the old left hand, and around the ring you go
It's a grand ol' right and left, boys,
On the heel and toe,
And when you meet that gal of yours,
Just do-sa-do
And then you promenade that pretty girl back home.
(Repeat two bars of music here each time).
(Figure and breaks are repeated with the second, third and fourth couples.)

STEAMBOAT Music: Robert E. Lee

Introduction:

A-docey your corner, I said with your corner
And docey your partner, I said with your partner,
Then the grand right and left--go round the ring--
And when you meet your partner you swing and you swing.

A-docey your corner, I said with your corner
And docey your partner, I said with your partner,
Then the grand right and left, meet your honey back home again.
Swingin' on the Robert E. Lee.

Figure:

Head couples balance and swing--you two
And down the center and trail on through
The side couples turnin', the paddle wheel too
Pass by your partner and swing with your corner
Then it's down the river once more, and
And trail on through as you did before
A-passin' by your Lammy, a--swingin' with your mammy,
A-swingin' on the Robert E. Lee.

Side couples swing and you sway and down the center in the same old way,
The paddle wheel a-turnin' and a-kickin' up the spray,
Pass down your lady and swing with your baby,
And down the river again--it's the steamboat 'round the bend,
A-passin' by your Bunnie and a-swingin' with your honey,
A-swingin' on the Robert E. Lee

Middle Break:

And now a-docey your corner, I said with your corner
And docey your partner, I said with your partner,
Then the grand right and left--go 'round the ring---
And when you meet your partner you swing and you swing.

Now docey your corner, I said with your corner
And docey your partner, I said with your partner,
Then the grand right and left, meet your honey back home again,
Swingin' on the Robert E. Lee.

(Repeat Figure and Middle Break).

STEAMBOAT (Continued)

Explanation:

All docey your corner and docey your partner. Now take your partner by the right hand and do a grand right and left. When you meet your partner you swing. (Repeat all this. You should now be back at your home position with your original partner).

Now the head couples swing and pass through the center and Trail on Through. This means for the head ladies to cross over in front of their partners, while the head gents are crossing over behind the ladies. The head ladies turn to their left while the head gents are turning to their right. Go around the outside of the ring and pass your partner, and all swing with your corner.

While the head couples are trailing on through, the side couples come to the center as soon as the head couples have passed through the center. The two side gents hook left arms and the side couples are now the paddle wheel. Make one complete turn (counter clock-wise), break, make a left face and your corner should be ready to swing with you.

Now head gents with new partners pass through the center and again trail on through. The side gents with their new partner (original corner lady) again turn the paddle wheel, break, left face, and all swing with the new corner (original opposite lady).

Now it is the side couples turn to swing, pass through the center and trail on through, while the head couples are turning the paddle wheel. Side gents repeat with new partner (original right hand lady), and trailing on through, all will meet and swing original partner.

Now the middle break (same as introduction).

Repeat the entire figure of the dance and finish with ending (same as introduction).

OH! JOHNNY MIXER

Music: Oh! Johnny.

Comment:

This is a progressive dance with a new partner each time. All dancers form a large ring around hall. If the crowd is too large, form a second ring inside the first. This can also be done as a square dance.

Introduction:

All join hands and you circle the ring, (to left). Stop where you are and you give her a swing (swing your partner). Now swing that girl behind you, (left hand girl), and now your own if you have time when you get through. Now allemande left on your corners all (girl to your left) and dos-a-dos your own (partner). Now you all promenade with that sweet corner maid (girl to your left). Singing Oh! Johnny, Oh! Johnny, Oh!

Continue about eight times, perhaps inviting your final partner to be your next square dance partner.





Part VII

Square Dancing U.S.A.



Michigan Square Dance Leaders' Association Festival. Detroit, Michigan, 1952.

HISTORY OF SQUARE DANCING IN MICHIGAN

Art Erwin

Michigan's nineteenth century history reveals that the square dance was an integral part of the social scene. From the lumbering centers to the farm communities and cities, accounts of this type of amusement are to be found without great effort. My mother, Mrs. Gertrude Erwin, now 87 years old, danced at Farmington, Michigan about 70 years ago to a caller-fiddler, accompanied by a pianist. Some of the calls were "Head couples sashez down the center and promenade back," "Allemande left and right."

Being impressed with the good fellowship of the dancing which he saw under the leadership of Benjamin Lovett at the Wayside inn in Sudbury, Massachusetts, Henry Ford engaged Mr. Lovett to teach and promote the square dance in Michigan in 1924. A year later Alfred Hards was engaged to assist Mr. Lovett in teaching, calling, and gathering materials for the dance book Good Morning, which has been used throughout the dance world. Beautiful Lovett Hall in the Edison Institute at Ford's Greenfield Village became and still is the scene of many lovely parties. In 1931 about 20 other men were added to the Ford staff to teach and handle square dancing in the Detroit area.

After many years of diligent research in tracing the dances of the pioneers, Grace Ryan, of Central Michigan College at Mt. Pleasant, Michigan, published Dances of Our Pioneers in 1926. The fifth revision of the book came off the presses in 1939. The book exercised a tremendous influence on the dance. Not only Central Michigan College, but every other teacher training institution in the state has added square and round dancing in the physical education training program with the result that many trained teachers have been sent out to the schools in the state.

In Detroit, the Recreation Department has been generous in allowing the use of its facilities for this activity and has held many clinics for leaders, who in turn have trained young and old in the fundamentals of dancing.

The spread of popularity of Western dancing in this area is due largely to its introduction by Mildred and Lee Brennan, who came to Detroit about ten years ago.

The health education teachers in the Detroit Public Schools have attended many clinics conducted by local and national leaders and have carried their influence into the hundreds of gymnasiums which are used by children of all ages.

The physical education department of Detroit's schools, individual clubs, and the Michigan Square Dance Leaders Association have brought to the area many nationally known leaders, among whom have been Dr. Lloyd "Pappy" Shaw, Ed Gilmore, "Doc" Alumbaugh, Ricky Holden, Ralph Maxheimer, Al Brundage, Herb Greggerson, Mel and Helen Day, Ray Smith, Bob Osgood, Dr. Ralph Piper, and Ed. Durlacher.

Perhaps the greatest movement in influencing the square dance picture here was the formation of the Michigan Square Dance Leaders Association six years ago by Scott Colburn, long an outstanding professional leader in square and round dancing. Through this organization square dancing in Michigan has attained its present high status. It holds monthly meetings and clinics, a two night festival for 1,000 dancers each night, conducts a winter clinic with at least one outside authority, and brings national leaders to conduct a four day summer workshop at Interlochen, Michigan, at the National Music Camp. In spite of the many different types and styles of dancing and the various methods of calling and the differences in music, Michigan square dancers and leaders now have common aims and live well together, largely because of the Michigan Square Dance Leaders Association.

UNSUNG HEROES

Les Gotcher

It has long been a recognized fact that Square, Couple and Folk dancing has a wonderful effect upon family life.

Realizing this, most of the States have a setup within their excellent recreation departments, for the universal teaching of every age group upon an almost completely noncommercial basis. Physical education teachers and educators are arranged for, and they organize summer camps and conduct evening classes. One recreation head has taught one sixteenth of the entire population of one of the largest towns in Montana.

Another leader arranges and manages a camp in a State owned park each year for physical education teachers and 4-H leaders. An authority in the Square and Round dance field is brought in; in order to get different viewpoints, a change is made every two years. Something similar is worked out in many states. Sessions start with a prayer and an early breakfast and a song fest session, and then follow the various workshops.

This practice has spread to absolutely all races and nationalities. It is noteworthy that one Internationally circulated magazine received as an exchange copy, a folk dance digest from a Japanese Recreation Department, with not one word understandable, but with the carefully printed one word "EXCHANGE" along with the address. Needless to say, this department was added to the magazine's exchange list since it undoubtedly has an interpreter and wants American material. We want their good will.

We believe that these State Recreation Department leaders, Physical Education teachers, and many Folk Dance musicians are the unsung heroes of this movement. The good they do is far out of proportion to the recognition they receive.

SQUARE DANCING IN SOUTHERN CALIFORNIA

Bob Osgood

No longer a fad, square dancing in the Southern California area is truly here to stay. The new square dance movement in this area had its real start after the war. Growing first slowly and then at a tremendous rate, the activity took in metropolitan as well as suburban areas. In 1946, approximately eleven leaders and some 25 organized square dance groups made up the complete picture.

In 1948, with the visit of Dr. Shaw and his Cheyenne Mountain Kids to the California area, plus the work of two square dance associations (the Associated Square Dancers, Los Angeles area, and the Western Square Dance Association of San Gabriel Valley), plus the instigation of a new square dance magazine, Sets in Order, square dancing took on increasing stature. Newspapers in the area, television, and magazine articles placed up the activity. The everyday city folks with the motion picture stars, government officials and others all joined in. New figures and excitement encouraged the dancers to go out as much as seven nights a week and travel great distances in pursuit of the activity. The highlight of the whole period was the Diamond Jubilee, held in Santa Monica, California, July 13, 1950, where 15,200 dancers danced for four hours at the edge of the Pacific Ocean, with 35,000 spectators, including the Governor of the State of California and many motion picture celebrities filling the bleachers until the very last hoedown was over.

1951 and 1952 saw the activity reaching a more normal level, with dancers realizing that to enjoy dances the most, they would set aside two or four nights in the month for their hobby. That is the state in which we find it today, with beginners' classes still going strong and a very healthy organization of ten square dance associations working together in the area for a permanent recreational activity.

SQUARE DANCING IN METROPOLITAN NEW YORK

Ed Durlacher

Square dancing in the northeastern section of the country has survived through the years especially in the rural and suburban areas. In the past twenty years it has again been accepted in the metropolitan areas as a normal activity for every age group.

The style of square dancing has remained the same in the figures danced. In the calling it has changed from prompting, although this is still done in some sections, to the singing calls which came in during the early part of the revival and immediately were adopted by most callers. They proved to be most enjoyable, due to the variety of music that could be used.

The tempo originally was about 120 mm but has now become a bit faster to 128 mm. As in the past, no definite musical instruments are used to supply the music. All that is demanded by the dancers is that the music be well played and phrased properly to the figures of the dance.

The greatest advance has been made in the schools and recreation departments. When this activity is added to the regular curriculum and program, the younger generation has accepted it as a natural part of its own dance life. As boys and girls leave school it is only right to assume that they will continue square dancing as they do social dancing.

SOUTHERN MOUNTAIN DANCES

Ralph B. Tefferteller

In the Southern Appalachian region which extends through Virginia, West Virginia, into Eastern Kentucky, Western North Carolina, the eastern half of Tennessee and the Northern counties of Georgia, one finds a form of American country dance which differs in marked degree from that of other regions across the country. Whereas, most of the country dancing in the United States is taught and danced in square sets of four couples, plus the New England long ways dances, the Southern Mountain dances are performed in sets of more than four couples.

For recreational dancing, the Saturday night set may consist of any number of couples up to 50 or more. On the other hand, if a demonstration team is presenting the dance before an audience, the set will almost invariably consist of six or eight couples.

In starting the dance with either the large party circle or the small demonstration set, the first requirement is the numbering of the couples. Every other couple starting with the first becomes an active couple. Each active couple dances the figure with the inactive couple on the right. After completing a figure each active couple moves to the next couple on the right either to dance the same figure or a different one as directed by the caller.

Near the East Tennessee town of Maryville, where I grew up, it was common practice for the caller to have a partner and dance as the first active couple.

Briefly, each time the caller and his partner move out on the floor this is the manner in which the dancers are organized and directed. First, all couples for a large circle. After numbering the couples, the string band strikes up a tune such as "Flop Eared Mule" and the caller directs a few large circle movements like moving to the left and right, balancing in and out, promenading, etc.

Secondly, each active couple leads to the right and dances figures such as "Birdie in the Cage", "Take a Little Peek", "Chase the Squirrel", "Open and Shut the Garden Gate", "Lady Round the Lady and the Gent Also", "Ocean Wave", and others. Usually, during the 15 minutes or so the dancers are on the floor, the caller will use three or four figures.

Finally, the dancers are brought back into a large circle again for a couple of closing movements, such as the promenade and the large basket formation. Very little round dancing takes place between the sets of square dances. Occasionally, the "Buck-and-Wing" dancer is called upon to entertain while everyone is waiting for the next square dance.

FOLK FESTIVALS

A successful Festival is a truly remarkable experience for those who plan and stage the event, and for all who take part. But let "participation" be your watchword.

Festivals are a part of our cultural heritage. Music, drama, flowers, dancing and the various seasons of the year have been the inspiration for numerous Festivals. These are occasions for joy, gaiety and participation by all the people. And so it should be with a Square Dance Festival.

First, there should be a local sponsoring organization, civic or recreational. Then set the date well in advance and secure a place for the event. Next call in a steering committee of responsible, dependable people and delegate responsibility to each one allowing him or her to secure individuals for the sub-committees who will carry out the various commitments. These responsibilities will include floor managers, promotion, tickets, program, music, callers, choice of a master of ceremonies and possibly displays and demonstrations. Obviously a good supply of enthusiastic dancers and workers is a "must" for a Festival.

Perhaps the most important and difficult task is the one assigned to the committee on program. Great tact and consideration is needed in order to satisfy beginning and advanced dancers as well as experienced and amateur callers. Should there be a demonstration or not? What music is available? These things must be settled by the program committee or at least recommendations made by them to the steering committee.

To be truly satisfying a Festival must be an outgrowth of interest and activity in the community. The best program reflects this and includes those dances most popular with the square dancers. However, if a Festival is to become an annual affair, new material must be introduced and assimilated by the dancing groups each year to avoid loss of interest and poor attendance.

One other decision will need the attention of the steering committee--that is whether to bring in a popular outside caller or use a number of local callers. Both methods can be successful. If the ultimate objective is the development of community interest and recreation, then by all means use the local callers. But if the goal is to attract attendance from outside the community or to raise a large sum of money for a benefit, then a popular caller with a good following will bring best results.

A demonstration at intermission time is a real attraction if spectator seats are to be sold. This also can serve to introduce new and more advanced material to dancers which may become a part of the routine programs during the next year. In many parts of the country wonderfully trained teams are available for demonstration purposes.

And we repeat, wide participation in the planning and the attendance can make a Festival a truly joyful occasion and a real asset to the community.

POSTSCRIPT

We have not been able to include here all that we had hoped for--after all. Time is running out on us. The miles divide us from many leaders and callers we wanted to see and interview. However, we know about them from our reading, from their original calls and the records they have made.

Some of these personalities are Doc Alumbaugh, whose records are known whenever square dancers gather, and who has a special talent for bringing caller and dancers close to each other through group participation; Herb Gregerson and Raymond Smith in Texas, Ralph Piper in Minnesota and Mel and Helen Day in the northwest, and they are building on the foundation laid by Lois and Will Reedy in Boise, Idaho. The Intermountain Square Dance Festival brings dancers together from all that great region.

In California, Jonsey and a host of other callers, professional and volunteer make Square Dancing big business. Throughout the New England States there is dancing somewhere every night from Maine, where Dottie and Howie Davison hold forth in their "Merry Barn", to Cape Cod where the Yarmouth Fire Department sponsors Saturday night dances with "live music" and Dick Anderson as caller. And in all the towns and cities from Oregon to Florida, from Boston to Los Angeles, there is Square Dancing.

The Festival season is a year-around one, with exciting events which are superb spectacles, with high color, rhythmic movement and light-hearted tunes both traditional and modern.

Some of the Festivals listed for the year of 1954 are: The Twentieth Annual Folk Festival in St. Louis, Missouri, The National Square Dance Convention at Dallas, Texas, New England Folk Festival at Tufts College in Medford, Massachusetts and the great International Square Dance Festival in Chicago. Here in our Nebraska, Lincoln will hold its Fourteenth Annual Square Dance Festival. Later a two day festival in Omaha will be a part of 1954 Centennial Celebration for that city.

All of this: Classes, Clinics
Dances, Jamborees, Festivals,
Dance Camps and callers,
professional and amateur: --
this is Square Dancing U. S. A.





Square Dancing in Juneau, Alaska.

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